

Preface

I have great pleasure in placing before students and Professors of Sanskrit, this edition of Magha's *Śiṣ'upālavadham*—Cantos I-III. The edition contains the text of the three cantos prose order of verses, a literal English translation, an exhaustive Introduction and concise critical notes. The book is rounded off with a few relevant indices and appendices. I have spared no pains to make the book useful to students as to other readers. Any suggestions for improvement will be thankfully received and carefully attended to.

The Pūrvasūris in the field have given all the light in the main, and to them I am ever beholden. The Professors and students of Sanskrit have been always generous in their support to my works, and I record my gratitude to them. I have no doubt that they will continue their generosity in future as well.

To my friend Shri. T. A. Kulkarni B. Sc. (Hons.) B Ed, goes great credit for printing the book excellently and publishing it enthusiastically. My relations with him are too intimate for a formal vote of thanks. But I shall fail in my duty if I do not express my appreciation for his ever ready support to the cause of Sanskrit and Prākṛit. My thanks also go to his entire staff.

Thalakhadi, Belgaum.

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Other Works By the Author

Books :

- * (1) Bhavabhūti : His Life and Literature
- * (2) Baṇabhaṭṭa : His Life and Literature
- * (3) Dandin and his Daśakumāracarita
- * (4) Uttararāmacarita : A study

Editions:

- (With Text, Translation, Introduction, Notes & c.)
- (5) Naiṣadha — Cantos I-III (3rd edition)
- (6) Raghuvamśa — Cantos I-IV
- * (7) Kirātārjunīya — Cantos I-III (2nd edition)
- * (8) Kāvya prakāśa I-II-III.
- (9) Kāvya prakāśa I-II-III-X
- * (10) Daśakumāracarita VI-VIII (2nd edition)
- (11) Daśakumāracarita II-III.
- (12) Intermediate Sankrit Selections (2nd edition)
- (This edition is in collaboration with Prof. Tophakhane)

Miscellaneous :

- (13) A Sanskrit Reader and Composition
- (14) नवकाव्यसमीक्षा (in Marathi).

Under Preparation :

- (15) Naiṣadha Cantos I-III (4th edition)
- (16) Kirātārjunīya Cantos I-III (3rd edition)
- (17) Dandin : His Life and Literature
- (18) Kumārasambhava - Canto V
- (19) Bhavabhūti : His Life and Literature (Second edition : vastly enlarged and revised)
- (20) Sanskrit for Beginners.

INTRODUCTION

1 Prologue : The '*Sisupālāradham*' (alias *Māghakāvya*) is one of the famous *Pāñcamśhalāvya*s in Sanskrit Literature (the other four being the *Kumāra-Sambharam* and the *Raghuvamsam*, both of Kālidāsa, the *Kirā'ārjunīyam* of Bhāravi, and the *Naisadhiyacaritam* of Śrīharṣa). It is one of the masterpieces in Sanskrit Kāvya literature, and some Paṇḍits have gone to the limit of giving him the palm, and occasionally even superiority over Kālidāsa! Without conceding such a tall claim, we can concur that Māgha did have considerable worth and following. [Let us see a few of the traditional encomia — (1) उपमा कालिदासस्य भारवेरयंगोरवम् । नैपथे (v 1 दण्डिन) पदलालित्य माघे सन्नि त्रयो गुणा ॥ (2) पुष्पेषु चम्पा नगरीषु लङ्का, नदीषु गङ्गा नृवरेषु राम । रामासु रम्भा पुष्पेषु विष्णु काव्येषु माघ बविकालिदास (= बविषु कालिदास) ॥ (3) तावद् मा भारवे भाति यावन् माघस्य नोदय । उदिते तु पुनर्भावे भारवेर्भा रवेरिव ॥ (Bhāravi shines till Māgha's advent, sun's rays are sultry till the month of Māgha!) (4) नवसर्गगते माघे नव शब्दो न विद्यते । (5) मुरारिपदचिन्ता चेत् तदा माघे रतिं कुह । मुरारिपदचिन्ता चेत् तदा माघे रतिं कुह ॥ [If one seeks Murārī's feet (or if one seeks to understand Murārī's ornate poetry), one should study Māgha (because of its bhaktirasa or Sabdasampatti), if one seeks Murārī's feet, one should not commit sin.) (6) माघो माघ इवाशेष क्षम-कम्पयितुं जगत् । श्लेषामोदभर चापि सम्भावयितुमीश्वर ॥ (7) माघेन विधितोत्साहा नोत्सहन्ते पदक्रमे । स्मरन्तो मा-रवेरेव वचय वपयो यथा ॥ (8) कुत्स्नप्रबोधकुद् वाणी भा रवेरिव भारवे । माघेनैव च माघेन कम्पः कस्य न जायते ॥ (राजशेखर)] { Māgha has always been very popular on account of (i) brilliant imagination (ii) supreme command over Sanskrit language (iii) vast erudition (iv) profuse use of striking śabdārthālamkāras and varied metres (v) grand literary style marked by ojas and madhurya (vi) vast array of poetical descriptions and striking thoughts (vii) a masterly execution of his '*mahākāvya*' design, studded with poetic beauties of sound and sense and (viii) विष्णुमित्र. }

2. A Biographical Sketch of Māgha — Māgha is one of the few Sanskrit authors who condescend to give us some

information about himself and his family cp. the concluding stanzas of his *S'is'upalavadha* :—

“ सर्वाधिकारी सुवृत्ताधिकारः श्रीधर्मलक्ष्मणस्य बभूव राज्ञः ।
 असनतदृष्टिः विरजाः सदैव देवोऽपरः सुप्रभदेवनामा ॥
 काले मितं तथ्यमुदकपथ्यं तथागतस्यैव जनस्य चेतः ।
 विनानुरोधात् स्वहितेच्छयैव महीपतिर्यस्य वचस्वकार ॥
 तस्याभवदुक्त इत्युदात्तः क्षमी मृदुर्धर्मपरस्तनूजः ।
 यं क्षीय्य वेद्यासमजातसत्रोर्वचो गुणग्राहि जनैः प्रतीये ॥
 सर्वेण सर्वाश्रय इत्यनिन्द्यमानन्दभाजा जनितं जननं ।
 यश्चैवं द्वितीयं स्वयमद्वितीयो मुख्यैः सतां गीणमवाप नाम्नि ॥
 श्रीशब्दरम्यवृत्तसर्पसमाहितलक्ष्मण सक्षमीपतेश्चरितकीर्तनभाषाचार ।
 तस्यात्मजेः सुकविर्कीर्तिदुरोशयादः काव्यं व्यवस्य शिशुपालवधाभिधानम् ॥”

From this we learn that king श्रीधर्मल had a chief minister named सुप्रभदेव, who was a very righteous and eminent person. His son was दत्तक who was very learned and liberal and who had obtained an epithet ‘सर्वाश्रय’. दत्तक’s son was माघ.

The name of king श्रीधर्मल, patron of Magha’s grandfather, is itself a matter of doubt; because different manuscripts of the *शिशुपालवध* give a wide variety of readings of the name e. g. धर्मनाथ, धर्मनाभ, धर्मलभ, धर्मलत, धर्मलात, धर्मेनाथ, निर्मलान्त & c. The *प्रेमावर्णचरित* of श्रीप्रभाचन्द्र (1277 A. D.), which purports to be the life of Magha’s grandfather, gives the name of the king as धर्मलात. It also tells us that माघ was the grandson of सुप्रभदेव; son of दत्तक; nephew of क्षुमंकर; and a friend of मोज. He was an intellectual giant, highly cultured and an upright person. He was the resident of श्रीमाल and a वैश्य by caste. Two other works professing to give some information about Magha are बल्लाल’s *श्रीप्रभदेव* and मेहतुलगाचार्य’s *प्रदन्वचिन्तामणि* (written in संवत् 1361 A. D. 1304.) But all these three works are patently legendary in character and have small historical reliability. So we have to sift carefully from them any grains of plausible acceptability. Thus, Magha’s native town can well be श्रीमाल or भिन्नमाल in Gujerat, as they state. Some identify it with सिनमाला on the border between Gujerat and Marwar. This statement is confirmed

by tradition and by one ms of शिशुपालवध written in सवत् 1827 which reads: इति श्रीभिममालवास्तव्यदत्तकसूनोर्महावैयाकरणस्य माघस्य कृतो शिशुपालवधे & c That Māgha was a महावैयाकरण is fully vindicated by his work. ("The variety of gramatical forms and constructions he uses, the illustrations and similitudes with which he embellishes or substantiates his ideas throughout the poem, the learned discussion on the morality and expediency of war in the second canto,— all these bear ample testimony to his thorough acquaintance with the Science of Grammar, Poetics and Politics, with the systems of philosophy such as the Sāmkhya, Yoga and the Vedānta, the Upaniṣads and the Smṛtis, and with the Purāṇas and the Epics— Thus in Māgha, a great poetic genius was joined to the deep learning and supreme literary attainments." (Bhandare).)

Some say that Māgha was a श्रीमाली ब्राह्मण while others say he was a वैश्य भीमसेन, the author of सुधाशगर, a commentary on the काव्यप्रकाश, says that he was a वैश्य, but when भीमसेन, further says that शिशुपालवध is a work which he purchased and fathered, he is on very doubtful grounds Māgha's description of Dvāraka, Kacca, the ocean, and Raivataka, which is close, though poetical, seems to clearly indicate that he was a Gujara. Bhojaprabandha specifically mentions him to hail from Gujarat.

Now we shall record some legendary information available about Māgha, mainly in प्रदम्बचिन्तामणि, भोजप्रदम्ब and प्रभावकचरित Although these works do not have much historical value and though Māgha never was a contemporary of king Bhoja of Dhara as they presume, we may outline a few anecdotes, at least as indicative of Māgha's popularity and personality — (1) The following story occurs in प्रदम्बचिन्तामणि Bhoja had once invited Māgha to enjoy his hospitality, having heard about his literary and personal eminence Māgha visited Dhārā and was lavishly treated. Next morning on inquiry about a comfortable stay, Māgha grumbled that he had to suffer from bitter cold at night, and he took his leave that day inviting Bhoja one day to his own humble dwelling Bhoja, keen to know what comforts Māgha enjoyed at home, went to his place at श्रीमाल, and there he was so lavishly treated by Māgha that he was greatly wonderstruck at

Magha's prosperity Bhoja found that though the season was cold, Māgha gave him such 'summer-like' comforts that he did not feel any cold! And he returned very pleased

(11) Another anecdote from *Prabandhacintamani* is as follows - An astrologer had foretold in Māgha's childhood itself that Māgha would be very prosperous for much of his life, but that he would become penniless towards its end and would die with swelling on his feet. Māgha's father performed many religious and charitable deeds to allay his son's evil stars. But as destiny would have it, Māgha did become a pauper towards his later days after experiencing great prosperity earlier. He left his native town श्रीमाल for धारा in quest of sustenance, and sent his शिशुपालवध to Bhoja through his wife. The king read one verse at random (viz XI 64 "कुमुदवनमपधि श्रीमदम्भोजलण्ड त्यजति मदमुलूक प्रीति-माश्चक्रवाक् । उदयमहिमरदिमर्याति सीताशुरस्त हतविधिललिताना ही विवित्रो विपाक् ॥"), and he was so pleased that he gave a lac of coins for the verse and specially for the one अन्वय 'ही' used so appropriately therein! But Māgha's wife while returning, was accosted by some याचक who praised माघ's liberality, and she gave all the money in charity and reported to Māgha what had happened. Māgha was pleased with his wife's liberality. Just then Māgha's wife noticed that Māgha's feet were swelling, and at that very juncture another याचक came to the door. Māgha inquired of his wife whether there was anything that could be given to the याचक and hearing from her that there was nothing, he was grieved and dropped down dead. When Bhoja heard this episode next morning he regretted the tragic episode and condemned the rich people of श्रीमाल who could not afford sustenance to Māgha. He gave that place a new condemnatory name 'मिहलमाल' to indicate its jungly culture and that village stands on the border of Gujarat and Marwar. Bhojaprabhanda gives the latter part of the story omitting how Māgha became a pauper, and it ends also slightly differently, telling how the grieved Bhoja performed the obsequies of Māgha and how Māgha's wife committed अनुमरण (11) some personal information (not in a story form of course) available in प्रनादचरित has already been noted earlier.

There is one anecdote of unknown source according to which a great Pandita was one asked by a curious interlocuter "किं तावत् परिशीलितं श्रीमद्भि. इत्यविधवाण्डित्यस्य प्राप्तये ।" The prompt reply was "मेघे माघे नत वय ।"

((A famous stanza in *S'isupālavadhā*, in which Māgha compared a mountain with the rising sun and setting moon on either side with an elephant having bells (घण्टा) hanging down from both sides, has brought him the title घण्टामाघ cp. *S'isū.* IV 20 (उदयति विततोर्ध्वरश्मिरज्ज्वाह्रिमक्षी हिमघाम्नि याति चास्तम् । वहति गिरिरयं बिलम्बिबण्डाद्वयपरिवारितवारणेन्द्रलीलाम् ॥) This reminds one of a few other poets getting some epithets through some striking verses e.g. (1) भारवि became known as छत्रमारवि through the verse : "उत्फुल्लस्यलनलीनवनादमुष्माद् उदमूत' सरसिज-सम्भव पराग । वात्यामिविपति विवर्जित समतादायते कनकमयातपत्रलक्ष्मीम् (Kir. V 39) (2) कालिदास came to be known as दीपशिखाकालिदास on account of the verse "सचारिणी दीपशिखेव रात्री य य व्यतीयाय पतिवरा सा । नरेन्द्रमार्गद्वि इव प्रपेद विवर्णभाव स स भूमिपाल' ॥ (Rāghu. VI 67). (3) भवभूति's name is said to be inspired by either 'साम्बा पुनातु भवभूतिविविभूति.' or 'गिरिजाया. कुची बन्दे भवभूतिस्ताननो ।'))

3. Māgha's works - Māgha's fame rests only on his शिशुपालवध It consists of 20 सर्गs and 1645 श्लोकs Adding 34 प्रशिप्त श्लोकs in canto XV and 5 कविवर्णनपर verses (on which महिलनाथ does not comment but Vallabha does) the श्लोकसंख्या comes to 1684. One wonders whether this master wrote only one work. Perhaps he may have written a few more, which are lost to us at present. One only hopes that they may be recovered one day. The few stray verses ascribed to माघ in बल्लभदेव's सुभाषितावलि and शंभुदेव's लोचनविचारवर्षा, suggest that the existence of some other work of Māgha is a possibility and not merely wishful thinking. [cp verses ascribed to माघ in बल्लभदेव's सुभाषितावलि - (1) शील शैलस्तपतःवभिजन संदलता बहिर्ना या शीर्षं जगति श्रुतस्य विपल्लवेत्यस्य नामाण्डम । शीर्षे वैरिणि दग्धमानु निगन्धर्वोऽस्तु मे सर्वदा येनैवेन वितापुनारनृणवग्राया समस्ता यमी । (2) नारीनितम्बकलने प्रति

वर्धमाना हसीव हेमरचना मयूर ररास । तत्प्रोचनायमिव नूपुरराजहसा-
 दचक्रदुरातं मुखर चरणावलम्बा ॥ A verse ascribed to Magha in क्षेमेन्द्र's
 शोचिष्यविचारचर्चा—बुभुक्षिते व्यकिरण न भुज्यते पिपासितं वाष्परोसो न
 पीयते । न विद्यया वेनचिदुदघृत कुल हिरण्यमेवाजय निष्फला कला ॥]

4 The Date of Magha—The autobiographical stanzas do not help much except pointing to the fact that the poet lived in times when Buddhism flourished in India and it had patrons like Magha's grand father and his royal patron. An inscription of a King Varmalata (625 A D) has been discovered at Vasant gadh in Rajputana. This king probably is the patron of Magha's grandfather. If so Magha's date would be roughly round about 675 A D. We must look to the available internal and external data closely and fix the date at least approximately. Before that we shall briefly review the views of scholars in this regard. (a) Jacobi, the eminent German scholar, places him in the middle of the 6th century A D (cp ' We cannot, therefore, place Magha later than the middle of the sixth century —Vienna Oriental Journal vol IV p 61. (b) M Duff places him about 860 A D. (c) Macdonell assigns him to the 9th cent A D. (d) Weber says that he is prior to 10th cent A D. (e) Klatt, another German scholar holds that Magha lived in the beginning of the 10th A D (Vienna Oriental Journal vol IV p 236) (f) R C Dutt assigns him to the 12th cent A D (cp History of Civilisation in India Bk V chap XII) (g) Prof Pathak places him the latter half of the 8th cent A D (cp Prof Pathak's article "On the date of Magha in J B B R A S vol XX pp 303 306) (h) As per traditional stories set afloat by works like शोजयय व प्रमादरवर्ति etc, Magha was a contemporary of king Bhoja of Dhrti, who ruled the Malwa country in the latter half of the 11th cent A D. But these works have practically no historical value.

Now we shall try to fix the lower limit of Magha's date by looking for references to Magha in Sanskrit and other Indian literatures. (1) King Bhoja (11th cent A D) himself quotes मनु० IX 6 in his शरवतीशतिका [cp Aufrecht's catalogue (1891) 446] (2) Somadeva (10th cent A D) author of दशकुमारवध (completed in 881 AD) refers to Magha (cp Dr.

Peterson's report of 1883 84 p. 45). (3) Ānandavardhan (latter half of the 9th cent A. D.), the author of *Ānandaloka*, quotes *Śiṣupala* V 26 and III 53 as illustrations in *Ānandaloka*—उद्योत II. (4) A still earlier reference to Magha occurs in *Kavirajamarga* of Nṛpatunga. Nṛpatunga or Amoghavarṇa I was the king of the Rāṣṭrākūṭas, who ascended the throne in 814 A. D. and composed the *Kavirajamarga* sometime between 815 A. D. to 877 A. D. (cp K. B. Pathak's Introduction to his edition of the *Kavirajamarga* in the *Bibliotheca Carnatica Series*, and also his article on 'Nṛpatunga and the authorship of the *Kavirajamarga*' in J. B. B. R. A. S. Vol XXII). In this work the royal author ranks Magha with Kālidāsa, thus recognising him to be a poet of the first order. Remembering that such eminence cannot come too early and further remembering the state of communications in India then, "it is but reasonable to conclude that at least half a century must have elapsed before magh could acquire such a fame as to be ranked with Kālidāsa by a southern king." Hence, the lower limit of Magha's probable date is about 800 A. D.

Now in fixing the upper limit to magh's date we should investigate references to predecessors, if any, by Magha. Here we find *Śis* II 112 referring obviously to two grammatical works viz *वृत्ति* and *न्यास*. Both Mallinātha and Vallabhadēva in their well-known commentaries on *Śiṣupalavadha* support the view that the two books referred to herein are the *काशिका वृत्ति* of जयादित्य and वामन, and its commentary, the *न्यास* of जिनेन्द्रवर्द्धि. Further *Śiṣu* XIV 23 24 seem to refer to the reasons for grammatical study enumerated by Patañjali and alluded to by the *Nyāsa*, while *Śiṣu* XVI 80 gives the definition of परिभाषा, obviously modelling it on *Nyāsa* II 11. If these indications can be conclusive, Magha's upper date-limit will be about 725 A. D. Because जयादित्य has been mentioned by the Chinese Traveller Itsing as a follower of Buddha and he also mentions that जयादित्य died circa 661 62 A. D. So the date of *वृत्ति* will have to be circa 650 A. D. Itsing does not mention जिनेन्द्रवर्द्धि, probably indicating that he did not know him, otherwise he hardly would have failed to mention this eminent Buddhist author. Itsing left India in

695 A. D. So Jinendrabuddhi must have risen to fame thereafter (of course this is a negative argument). जिनेन्द्रबुद्धि's views have been criticised by Bhāmaha (middle of 8th cent A. D.) (cp. K. B. Pathak's article on "Bhāmaha's attack on Jinendra-buddhi" in J. B. B. R. A. S. vol. XXII pp. 18-31). जिनेन्द्रबुद्धि must have preceded मागह at least by a few decades. Thus जिनेन्द्रबुद्धि's date will be broadly first quarter of the 8th cent A. D. So Maḡha, if subsequent to both जयादित्य & जिनेन्द्रबुद्धि, must be later than 725 A. D. So Maḡha's date will then fall between 725 A. D.—800 A. D. Maḡha, a great grammarian, and a protégé of a Buddhist king, must naturally have referred to with approval such an eminent Buddhist grammarian like जिनेन्द्रबुद्धि and a Buddhist king like जयादित्य.

But Dr. Karambelkar, Aggarwalla and some others too have placed Maḡha in the middle of 7th cent A. D. Then he could not have known जिनेन्द्रबुद्धि's न्यास. And they argue, and not without plausibility, that the वृत्ति and न्यास mentioned by Maḡha may not after all be काविकावृत्ति and जिनेन्द्रबुद्धि's न्यास. Because वृत्ति and न्यास seem to be names of more than one work; and Bāṇa who could not have known either काविकावृत्ति or जिनेन्द्रबुद्धि's न्यास, has mentioned a वृत्ति and न्यास in his हर्षचरित (cp. प्रसन्न-वृत्तयः गृहीतवाक्याः वृत्तयुगपदन्यासा लोक इव श्यकरणेऽपि ।). If Maḡha has referred to such earlier वृत्ति and न्यास, we shall have to put his earlier limit to 675 A. D. in the light of Vasantgad inscription of Varmlāta, mentioned above. Any way Maḡha must have come at least some decades after Bhāṛavi, whom he clearly imitates. Bhāṛavi is placed in latter half of sixth cent A. D. So Maḡha's upper limit may be put tentatively at 650 A. D.

So as matters stand Maḡha's date falls between 650 A. D. and 800 A. D.

5. A Summary of Contents of the Śiḡupālavadha:—The poem deals with the slaying of Śiḡupāla by Lord Kṛṣṇa. The analysis of the contents, cantowise, is as follows:—

Canto I Narada comes to Kṛṣṇa, at the instance of Indra and urges to Kṛṣṇa to chastise Śiḡupāla, who is a thorn to the

world. Description of two earlier lives of him as Hiranyakaśipu and Ravana also

Canto II Kṛṣṇa consults his brother Balarama and uncle Uddhava whether he should proceed against Śiṣupāla forthwith, or he should first attend a sacrifice of यज्ञिष्ठिर to which he has been invited. While Balarama strongly urges immediate action against Śiṣupāla, Uddhava recommends that this should be postponed for the present, as the time is not ripe for it. Kṛṣṇa should first attend the sacrifice being performed by Yudhiṣṭhira. Kṛṣṇa accepts Uddhava's counsel and prepares to leave for Indraprastha

Canto III Kṛṣṇa starts from Dvārakā to Indraprastha, This canto and—

Cantos IV-XII consist of long descriptions of the sights on the route (as noticed elsewhere in this Introduction)

Canto XIII Kṛṣṇa's arrival at Indraprastha, his welcome by Pāṇdavas, his procession through the city, description of यज्ञिष्ठिर's audience-hall.

Canto XIV The description of Rājasūya, the अश्वमेध accorded to Kṛṣṇa, at Bhīṣma's suggestion.

Canto XV Śiṣupāla, disliking this honour accorded to Kṛṣṇa, retires from the assembly and prepares for war.

Canto XVI The unsuccessful peace negotiations between Śiṣupāla and Pāṇdavas

Canto XVII Kṛṣṇa marches against the insolent Śiṣupāla.

Canto XVIII The terrific battle between the two armies.

Canto XIX Discomfiture and destruction of Śiṣupāla's army.

Canto XX A single combat between Kṛṣṇa and Śiṣupāla; many weapons used, finally Śiṣupāla beheaded by Sudarśana Cakra by Kṛṣṇa.

"Māgha follows, in the main, the story of Mahābhārata. But the simple story of the epic is by his poetic touches lifted into the region of true poetry and turned into a highly finished poem" (Bhandarkar). The descriptions and situations are all practically

Mt̥gha's own, and the original epic has not much to contribute therein. The first thirteen sargas are almost entirely Mt̥gha's own creation ■ ■ Kṛṣṇa Nīrāda Saṁvīda (Canto I), Counsel (Canto II), Dvīrakṛtvarṇana (Canto III) & c. In sargas XIV XX he follows the Mahābhārata original, but there also he takes the skeleton of the story and adds flesh and blood to it himself. Mt̥gha has tried to raise Siṣupāla to the status of a villain befitting a Mahābhārata story, by making references to his previous births, by making Indra send Nīrāda to request Kṛṣṇa to annihilate him and by showing him as a formidable adversary in the closing stages.

6. Sources and Shaping Influences. Mt̥gha's Siṣupāla-Vidham is based on the story of the wicked king of Cedi, Siṣupāla and his death at the hands of Kṛṣṇa. The story is narrated in Mahābhārata Sabhāparvan Adhyāya 33 to Adhyāya 45 (vv. 1-30). We first briefly summarise the Mahābhārata narrative.—The episode begins with a description of Yudhiṣṭhira's 'dharma-yajña'. Śrīkṛṣṇa comes to Dvīrakṛt being invited to attend the Rājāsūya sacrifice planned by Yudhiṣṭhira. The arrangements for the sacrifice are completed in a great way. Nakula invites Dhṛata rāṣṭra's family and friends. Yudhiṣṭhira is initiated for the sacrifice. The guests arrive. Bhīṣma and others are assigned their respective tasks at the sacrifice. The sacrifice is duly performed. Then comes the honouring of guests. The bhūṣaṇa is offered to Kṛṣṇa, at Bhīṣma's suggestion, by Sahadeva. Siṣupāla strongly protests against Pāṇḍava's action and bitterly criticises Kṛṣṇa. Yudhiṣṭhira tries to convince Siṣupāla in mild words, while Bhīṣma gives a spirited description of Kṛṣṇa's greatness. Sahadeva vows to kill Kṛṣṇa's critics and there is a great fight on him. Nīrāda censures Kṛṣṇa-haters. Siṣupāla invites kings to retaliate against Pāṇḍavas. Yudhiṣṭhira is agitated but is comforted by Bhīṣma. Siṣupāla pours vituperation on Bhīṣma and Kṛṣṇa. Bhīṣma wishes to kill Siṣupāla but Bhīṣma halts him and narrates Siṣupāla's history of wicked deeds. Once again Siṣupāla and Bhīṣma exchange hot words. Kṛṣṇa is challenged to a battle by Siṣupāla. Kṛṣṇa enumerates Siṣupāla's offences and beheads him with his śūlāṅkṣa. Then all guests return home, as the sacrifice is completed, and Kṛṣṇa also returns to Dvīrakṛt.

Māgha has used this Mahābhārata story for his Śiśupāla-vadham. But he actually covers the Mahābhārata story in sargas XIV—XX of his Kāvya. The first thirteen sargas, as said earlier, are practically Māgha's creation. Even in the next seven sargas (XIV—XX), where the poet draws on the MBh. original for his plot, he departs from his source occasionally e.g. (a) In MBh. after द्रुपद is offered to Kṛṣṇa, the offended Śiśupāla walks out with many other kings, but द्रुपदिर succeeds in persuading him to return. In Śiśu., however Śiśupāla does not return, but immediately prepares for war (b) In the MBh., after the अश्वमेध is performed in spite of Śiśupāla's protest, there is a sharp exchange of words between the latter and Bhīṣma, and then Śiśupāla challenges Kṛṣṇa to fight. Kṛṣṇa kills Śiśupāla on the spot with his Cakra, as सिञ्जुपाल's quota of a hundred offences is complete. In Māgha's work, however, after Śiśupāla's leaving the hall and preparing for war, there are negotiations for peace, those fail and Kṛṣṇa has to fight. Then the battle is elaborately described by Māgha in Cantos XVII to XX. The peace negotiations as also the Yuddha-varnana are Māgha's own handiwork.

But even in the first thirteen सर्गs, Māgha has borrowed to some extent from the Bhāgavata and the Viṣṇupurāṇa etc., as Dr. Watwe shows. In Bhāgavata Kṛṣṇa is in a fix whether he should first undertake जरासन्धस्य at the request of a messenger from the kings made captive by जरासन्ध, or whether he should first attend द्रुपदिर's राजसूय as per his message sent through Nārada. Kṛṣṇa then consults Uddhava, who advises him to go to द्वा-दशस्थ for the राजसूय sacrifice first, and there he can scheme for जरासन्धस्य also. Obviously this has a close parallel in Śiśu. I II. There are some similarities also of word and thought. (i) नावाच किञ्चिद् भगवान् यथा सिंहं सिंहादृतम् । -भाष्येन 74 38 cp Śiśu XVI 20 (प्रतिवाचमदत्तं केवलं शपमनाय न वेदिभूमौ । अगृह्यन्ते यन्ध्वानि न गोमायुधानि केचन ॥) (ii) Like Bhāgavata, Māgha mentions दत्तात्रेय as an अग्रार of विष्णु (cp Śiśu XIV 79) (iii) Śiśupāla's previous births as हिरण्यकशिपु and रावण are not mentioned in महाभारत, but these are so mentioned in the विष्णुपुराण (iv) शिशु.

I 46 imitales हिरण्यवशिपुर्दत्तो या यां स्मित्वा उदैक्षत । भयघ्नान्तं' गुरुरक्षके
तस्यै तस्यै दिशे नम ॥ - अग्निपुराण

Māgha has also numerous reminiscences from Kālidāsa e. g. Compare (i) सारकासुर's harassment of gods (Kum. II 35-50) and रावण's harassment of them (Sis'u I 51-66). (ii) Ill omens to Daśaratha (Raghu XI 58-61) and ill-omens to Sis'upāla's army (Sis'u XV 81-96). (iii) Nature descriptions Raghu V 71 and Sis'u XI 25, Kum VIII 44 and Sis'u IX 14, Raghu V 67 and Sis'u XI 31-35 (iv) Ladies rushing to see marriage processions of अजङ्ग-दुमती (Raghu VII 5-16) or शिवपार्वती (Kum. VII 56-69) and ladies rushing to see Kṛṣṇa in procession (Sis'u XIII 31-48)

But the major influence on Māgha is obviously of Bhāravi and his Kīrti-tārjunīyam 'The outline of the epic story is accepted, but its slenderness and simplicity are expanded and embellished, in twenty cantos, by a long series of descriptive and erotic passages deliberately modelled it seems upon those of Bhāravi' (De and Dasgupta) The popular quotation सावद् भा भारवे भाति यावन् माघस्य नोदय' also seems to suggest that Māgha composed his शिशु with the specific purpose of outdoing भारवि. While in rhetorical skill and exuberance of fancy, Māgha seems to excel Bhāravi, we cannot say so about real poetic quality

That Māgha is out to imitate Bhāravi shall be crystal clear from the following comparative chart —

Comparison bet किरातार्जुनीय and शिशुपालवध regarding similarities of thought and word

Kirata

Sis'u

- | | |
|---|---|
| 1 Opens with the word 'अथि' १ | 1 Opens with the word 'अथि' १ |
| 2 Each canto is लक्ष्म्यङ्क (having the word) लक्ष्मी in सर्गांत-श्लोक) | 2 Each canto is लक्ष्म्यङ्क (having the word श्री in सर्गांत-श्लोक) |
| 3 Canto IV has variety of metres | 3 Canto IV has variety of metres |
| 4 Canto XV चित्रकाव्यः and अक्षरबन्धः | 4 Canto XIX चित्रकाव्यः and अक्षरबन्धः |

- 5 Cantos I & II राजनीतिवर्णन (3 participants)
- 6 हिमाचलवर्णन in many metres & चित्रवन्धस. (गुह्यक describer).
- 7 जलक्रीडावर्णन in प्रह्विणी metre (Canto VIII)
- 8 सायङ्काल & चन्द्रोदय described in Canto IX.
- 9 पानगोष्ठीसुरतकेलिवर्णन in स्वागत metre.
- 10 चित्रकाव्य demonstration in युद्धवर्णन.
- 11 Typical descriptions like 'six-seasons', 'flower-collection', morning etc. (IV-X).
- 12 I 7-24 villain दुर्योधन described.
- 13 III 5 13 स्वास-युधिष्ठिरसंवाद.
- 14 XIII-XIV Messenger from Kirata outwardly talking peace, but really serving threats.
- 15 Elaborate description of war.
- 16 Favourite deity शिव.
- 17 शिवस्तुति and शिवाष्टमूर्तिवर्णन (XVIII 22-42).
- 18 Subject matter for काव्य from Mahābhārata.
- 19 Arjuna's journey to इन्द्रकील.
- 20 Amours of यादव and their wives.
- 5 Canto II राजनीतिवर्णन (3 participants).
- 6 रैवतकवर्णन in many metres and चित्रवन्धस. (दारक describer).
- 7 जलक्रीडावर्णन in प्रह्विणी metre (Canto VIII).
- 8 सायङ्काल and चन्द्रोदय described in Canto IX.
- 9 पानगोष्ठीसुरतकेलिवर्णन in स्वागत metre.
- 10 चित्रकाव्य demonstration in युद्धवर्णन.
- 11 Typical descriptions like 'six-seasons', 'flower-collection', morning etc. (IV-XI).
- 12 I 42-72 villain शिशुपाल described.
- 13 I 26-33 नारदकृष्णसंवाद.
- 14 XVI Messenger from शिशुपाल outwardly talking peace, but really serving threats.
- 15 elaborate description of war. (either poet had perhaps never been to a battle-field!).
- 16 Favourite deity विष्णु (कृष्ण) ; (of course this deity is different).
- 17 कृष्णस्तुति and विष्णुदशावतारवर्णन (XIV 58-86).
- 18 Subject matter for काव्य from Mahābhārata.
- 19 Kṛṣṇa's journey to इन्द्रप्रस्थ.
- 20 Amours of गन्धर्व and Apsaras.

Some individual instances of कल्पनासाम्य.

21 VII 36	21 V 39
22 VI 11	22 V 40
23 VIII 19	23 VII 57
24 VIII 35 36	24 VIII 29
25 IX 37	25 X 30
26 III 9	26 II 30

[cp Dr H Jacobi's article in Vienna Oriental Journal Vol. III 1889 pp 121 40 'Bharavi and Magha' for a fairly exhaustive list of such similarities]

Magha's desire to imitate Bharavi is patently clear from the above list, but that he also strove to outshine Kirita is clear from the following facts as well (1) His descriptions are generally longer at the various places of similarities. (2) These are more studded with शब्दार्थलिङ्गहारः (3) His display of erudition is much greater (4) Magha uses 23 metres to Bharavi's 14 (5) He uses more चित्रबन्धः

Magha seems to have imitated Bharavi in grammatical erudition. So also he must have been influenced by Kumāradasa and Bāṇabhaṭṭa, though for fear of prolixity we cannot go into individual examples in these cases. After all it is a truism that "नास्त्यक्षरकविजनः" (-काव्यमीमांसा), and not even the greatest of writers can be entirely original. But Magha seems to do borrowing a bit too much, in his zeal to outdo his predecessors and specially Bharavi. There is nothing wrong in healthy competition, but a writer should not forget his originality. Magha admits modestly that he composed his काव्य through सुकविकीर्तिदुराशा and if it has some charm it is only लक्ष्मीपतेश्चरितकीर्तनमात्राद्, but he every now and then seems to vie with and try to excel his predecessors specially Bharavi, convincingly. And there is no denying the fact that his bold imagination, great erudition and mastery over language, alamkara and metre are so impressively marshalled by him that ancient critics, including their doyen Mallinatha also, give the palm to Magha. But if we assess his Mahākāvya independently we shall be constrained to assert that Magha's appeal is more to the head than to the heart.

7. Māgha as a poet — Māgha is a product of his age. He lived in the hey day of the period of Artificial or Ornate Poetry as typified by the court Epics. Poetry, which was simple and natural in style and brisk in narrative during the period of the Rāmāyana and the Mahābhārata gradually became more decorative. During Kālidāsa's golden age, it got a superb grace of expression combined with a beauty, clarity and suggestiveness of sense. But Kālidāsan poetry was too good to be produced by poets of lesser gifts, and the newer generations of poets developed an elaborate and artificial style in a few centuries of post-Kālidāsan period (circa 400 Ad—1100 Ad). "This decadence, in Sanskrit poetry is to be traced to the exaltation of the form above the matter. While in the epics and the earlier Kāvya the form is subordinate to the matter, in the later Kāvya the matter becomes merely a means for the display of tricks of the style. The later the author of a Kāvya, the more he seeks to win the admiration of his audience by the cleverness of his conceits and ingenuity of his diction, appealing rather to the head than the heart" (Bhandare)

c The chief aim of the new poets was to show their mastery over the Sanskrit language and its nuances, its vocabulary and grammar, to show an erudition covering the various branches of knowledge, to show mastery over mythology and use of various figures of sound and sense, to give typical descriptions, and to do acrobatics in rhyme, metre and expression. In this period Kāvya became not the sources of rhetorical rules but their hand-maids. These rules, firmly entrenched, put restrictions on the subject-matter, style, diction, description, *alamkaras* and metres, and hardly left a scope for individual freedom in choice of theme and style. "The later kāvya, therefore, seem rather to be illustrations of the laws of poetics than the originals from which the laws were deduced". Poetry there lost its naturalness and became highly artificial. Description came to prominence and incident played a subordinate role, for description gave ample scope to the poet to display his ingenuity, learning and command over language. What was narrated became secondary, how it was narrated became more important. Typical stereotyped descriptions as per rules of *सुहास्य*, abounded and the poets overloaded their *काव्य*s with *epi*

curious turns of expression, and trick of rhyme and alliteration, to show some originality of theirs Metrical puzzles and 'akṣa-rabandhas' like खड्गबन्ध, पद्मबन्ध, गोमूत्रिकाबन्ध etc. were used occasionally (e. g. Śiṣ'u. XIX and Kir. XV abound in such puzzles). "The Kāvya age of Sanskrit literature was, therefore, an age when affectation and extravagance reigned supreme and all naturalness had departed from poetry." (Bhandare).

Bharavi was the first महाकवि to represent this Kāvya period; and his काव्य has all the above signs of ornate poetry. But still Bharavi is a poet in whom thought predominates over language; and he is justly famous for his अर्चनीय. Maṅha lived roughly a century after Bharavi; and represents the Kāvya style in its greater exuberance. Maṅha obviously imitates Bharavi in his plan and details at several places; and he obviously seems to be writing his शिशुपालवध to surpass भारवि's किराताजुनीय. Tradition gives Maṅha the verdict of success in this aim cp. तावद् भारवेः भक्तिं पावन् मायस्य नोदयः । उदिते च पुनर्मणिं भारवेर्मा रवेरिव ॥ (v. 1. for *d* क्व मायः क्व च भारविः ।) Even the very name 'Maṅha' seems to be a pen-name, assumed to show his conquest of भारवि !

Though we cannot share this extravagant verdict of Paṇḍits on Maṅha's excellence we must say that inspite of the affectation and extravagance in his poetry, he is a poet of a high order. "He is a consummate artist and unequalled in the execution of his design. Every canto in the poem is written in a uniformly elevated style and in every canto there are some stanzas that are unrivalled either for beauty of description, loftiness of sentiment, or vigour of thought." His nature descriptions, which occupy a greater part of his poem, are sometimes graphic and impressive. but more often conventional in contents and artificially picturesque in design. They are far inferior to those by Kālidāsa, Bṛnabhaṭṭa or Bhavabhūti.

1.A. Style of Maṅha :—Maṅha himself has emphasized that a great poet must attend to both word and sense शब्दार्थौ सत्त्विरिव द्वयं विद्वान् अपेक्षते । —शिशु. II 86/; and that he should suitably blend 'ojas' and 'prasāda' (नैकमोजः प्रसादो वा रसमावदितः कवेः ।

—शिशु० II 83). Māgha lives up to his norm by his style and thought, and by varying his style to suit the thought. We note now the main characteristics of his style —(i) Māgha's style is generally elaborate and erudite, and is marked by flights of poetic fancy, luxuriousness of expression and imaginative power. cp. I 57, III 10, 38, 39 XI 48 (ii) He uses a very wide variety of शब्दार्थालङ्कारs with special facility for श्लेष. Almost every verse has one or more alamkaras. For select examples cp. (1) उपमा—I 6, II 5; रूपक II 3; उत्प्रेक्षा I 5, I 57, II 67; अर्थान्तर व्यास I 67, I 72, II 13, II 65, III 31, निदर्शना I 16, II 2; दृष्टान्त II 23, II 34, II 70, व्यतिरेक I 2, I 27, अधिव I 1; अतिशयोक्ति I 23; श्लेष I 59, XVI 2, XIV 50, XX 44, विरोधाभास I 36, III 50, प्रतिशब्दरूपमा I 38, अनुप्रास III 50, स्वभावोक्ति XI 4 (iii) Māgha is very erudite cp. For his acquaintance with various branches of knowledge the following: साहस्य (I 33, XIV 19); योग (IV 55, XIV 62); बौद्ध तत्त्वज्ञान (II 26, II 28, XV 58); भीमासा (XI 11, XIV 20); धर्मशास्त्र (XIV 67); सद्गोत (I 10, II 72, XI 1); नाट्यशास्त्र (XX 44, XIV 50); व्याकरण (XIX 75, II 47, II 112, II 81, II 84); राजनीति (II); कामशास्त्र (X); अद्वयजपरीक्षा (VI 10, V 60, V 36, V 49), वेदा (XI 41 mentioning सामिधेयी ऋक्स, XIV 24 reference to svaras II 92 ref to स्वरस), कर्मकाण्ड (II 107, XIV description of राजसूय); साहित्य (II 87), ज्योतिष शास्त्र (I 75); भाष्य (I 24); आपुर्बोध (II 45), अद्भुतवाद (II 87); स्मृति (III 75). (iv) Some of his verses are epigrammatic and show Māgha's shrewd common-sense cp. II 105 (also see subbhāṣita index). (v) At places Māgha is abstruse and subtle e g I 10, II 28, II 36, III 112. He uses many obscure or rare words which have earned him the compliment. नवसंगते माघे नव शब्दो न विद्यते। Some verbal tricks like XIX 3 (जजीजोजाजिजिजाजी त ततो ऽ तिततातितुन् । भामो ऽ भीमामिम्भाम्भूरारारिररिरीरर ॥) almost defy a reader's intelligence! We often feel that Māgha addresses his efforts to the erudite at many places (vi) His imagery is picturesque though often quaint. For fine imagery cp. III 33, 70 Śiṣ'u XI is a masterpiece in Nature description and Māgha's descriptive art. So also his description of mountain Raivataka (IV ff) is glorious. In Śiṣ'u XI alternate verses are beautiful love lyrics composed in

keeping with the Kāmasūtra dicta (vii) His work is replete with mythological allusions e.g. I 20, 23, 39, 48, 68, 70, II 20, 35, 38, 39 41, 98, III 7, 33. (viii) But occasionally Māgha writes smooth Kālidāśian verses (e.g. III 65-72), where beautiful ideas or sentiments are couched in sweet and graceful words and produce a highly pleasing effect. (ix) Māgha seems to have meticulously examined and corrected every verse. Kālidāśa probably never crossed a letter in his composition. (x) It has been claimed that उपमा कालिदासस्य भारवेर्यगोरवम् । दण्डितं पदलालित्य माघे सन्ति त्रयो गुणाः ॥ Though this is rather a tall claim, Māgha does have the three guṇas in a fair measure e.g. Some noteworthy उपमाs of माघ IV 37, V 66, XI 6, XI 20, IX 41, II 112, III 8, II 47, II 96, some instances of व्यर्थगोरव in Māgha IV 47, XI 47, XI 24, XI 40, IX 6, 10, 13, II 70, III 75, III 57, some instance of Māgha's पदलालित्य VI 14, VI 20, XI 19, III 40. How far he compares with the three masters the rasikas should comparatively work out, we avoid the temptation for lack of space. (xi) Māgha has his defects too, like artificiality, abstruseness, lack of depth of feeling etc. here and there, but the worst of his sins is his deplorable exhibition in XIX of his power of twisting language ("The effort leads to constant ransacking of the poetical lexicons extant and turns the pursuit of poetry into an intellectual exercise of no high value to the utter ruin of emotion & thought (Keith).") Happily there is much in Māgha to make up for his demerits. [For some detailed remarks on grammatical and metrical peculiarities in तिस्रः cp. Keith's History of Sanskrit Literature.] (xii) Māgha's command over the vocabulary of the Sanskrit language is simply marvellous. He has displayed in his poem a wealth of words that is unequalled in Sanskrit poetical literature, even granting that, नवसर्गगते etc.' has on exaggeration therein. His choice of varied phrasology and turns of expressions, his puns and his verbal acrobatics clearly show that he was a master of words.

Māgha, in short, is a product of his times and a fairly eminent one. But he cannot be ranked with the immortal masters like a Kālidāśa, a Bṛhasphaṭṭa or a Bhavabhūti. He does not seem to be moved by some deep objective which motivates his व्ययः. His only objective seems to be to rival earlier masters

and attain fame सुकविकीर्तिदुराशया यद. काव्यं श्यत्त । — Conc. verses of शिशु.) Mere longing for fame is not enough to create a classic of the first water. There must be an artistic representation of some deep truths of life felt by the poet. Māgha does not seem to have such an objective. The only objective which seems to be of some note is the विष्णुभक्ति (cp. रत्नमयीचरितकीर्तनमात्रावली — a descriptive epithet of शिशु. in the con. verses) Māgha has influenced many later poets in Sanskrit, specially रत्नावर author of हरविजय, शिवस्वामि of कष्कणाम्बुदय and हरिचन्द्र of धर्मशर्माम्बुदय. One feels at times that Māgha had the make up of a reasonably great poet, but he handicapped himself by following a set pattern of ornate court epic, instead of trying an original path for himself.

“He has an undoubted power of copious and elegant diction and his phraseology and imagery often attain a fine, though limited perfection. His sentences have movement, ease and balance, and the variety of short lyrical metres, which he prefers gives his stanzas swing and cadence. Māgha himself tells us that a good poet should have regard for both sound and sense and so he should cultivate both. Like Bhāravi, he is a lover of harmonious phrases and a master of cultivated expression, but he is perhaps more luxuriant, more prone to over-colouring, and more consciously ingenious... of real passion and fervour he has not much, and he does not suggest much of the supreme charm of highest poetry, but he has a soft richness of fancy, which often inclines him towards sweetness and prettiness. Like Bhāravi he is a poet, not of love, but of the art of love.” (De and Dasgupta.)

8. Commentaries on निदासालम्ब — (1) सन्देशविधौ धिक्काव्याय by यत्तुभदेव (2) रत्नारण्यनिर्मिता व्यख्या (3) एतनायविरचिता (1) चारित्र्यचर्चनप्रणीता (5) सर्वरूपाय मल्लिनाथविहिता (6) सुबोधानाम भरतमल्लिकविरचिता, (7) सुबोधनीनामच दिनकरमित्रप्रणीता, (8) हस्तती नाम गोपालकृता. These are the comms. mentioned in NSP Edn. Kṛṣṇamārti mentions 25 commentaries.

9. Sūpāṣadha as a Mahākāvya (Court Epic) A Mahākāvya is thus defined — (1) सगद्ययो महान् बाहुचरः तस्य लक्षणम् । असीनमस्त्रिया यस्तु नैवेद्यो याति हस्तम् ॥ इति सगद्योद्भूतमयदादि-

सदाश्रयम् । चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ॥ नगराण्यंशैर्लघुचन्द्राकौन्दय-
वर्णनं । उद्यानसलिलश्रीडामवृणनरत्नो सर्वं ॥ विप्रलम्भैर्विवाहैश्च कुमारोदय-
वर्णनं । मन्ददूतप्रयाणाजिनायकाम्युदयरपि ॥ अलङ्कृतमसक्षिप्तसमावनिर-
न्तरम् । सर्गेरतिविस्तीर्णं शृङ्गवृत्तं सुसन्निभम् । सर्वत्र भिन्नवृत्तान्तरपेक्ष
लोकरञ्जनम् । काव्य कल्पोत्तरस्थापि जायेत सदलङ्कृतिः ॥ — (दण्डिन्'s
पाठ्यादशः ।)

(11) सर्गवन्द्यो महाकाव्य तत्रैको नायक सुर । सदृश क्षत्रियो वापि
धीरोदात्तगुणान्वितः ॥ एकवसन्तमाश्रया कुलजा बहवोऽपि या । श्रृङ्गार-
वीररसान्तानामेकोऽङ्गी रस इष्यते ॥ अङ्गानि सर्वेऽपि रसा सर्वे नाटकसन्धय ।
इतिहासोद्भव वृत्तमन्वया सज्जनान्वयम् ॥ चत्वारस्तस्य वर्गा स्पृष्टेऽप्येक एव
फल भवेत् । आदौ नमस्त्रिधाशीर्षा वस्तुनिर्देश एव वा ॥ क्वचित्त्रिंशदा खलादीना
पता च गुणकीर्तनम् । एकवृत्तमव्ययं पर्यवसानेऽयवृत्तकं ॥ नातिस्वल्पा नाति-
दीर्घा सर्गा अष्टाधिका इह । नानावृत्तमय क्वापि सर्गं कश्चन दृश्यते । सर्गान्ते
भाविसर्गस्य कथाया सूचनं भवेत् । सन्ध्यासूयैन्दुरजनीप्रदोषध्वान्तवासराः ॥
प्रातर्मध्याह्नमपराह्णार्तलघुचनसागराः । सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ।
रणप्रयणोपयममन्त्रपुत्रादयादयः । वर्णनाया यथायोग्य साङ्गोपाङ्गा अमी इह ॥
कवेर्वृत्तस्य या नाम्ना नायकस्येतरस्य वा । नामास्य सर्गोपादेयकथाया सर्गनाम
सु ॥ — (विश्वनाथः ५ साहित्यदर्पण-परिच्छेद VI)

The salient characteristics of a Mahākāvya are — (1) Its subject-matter must be drawn from इतिहास, or it should pertain to some good or great personage, its aim should be the attainment of the चतुर्विध पुरुषार्थः (१. 12 धर्म, अर्थ, काम & मोक्ष) (2) It may have a single celestial or Kāśīya hero or it may deal with a famous race of kings. The hero must be धीरोदात्त i. e. must be strong-minded, forbearing, modest, grave, resolute, self-respecting etc. (3) It must be an extensive work having at least eight sargas, which must be neither too short nor too long (The number of verses per canto should be between 30 to 200). The sargas must have a single basic metre with change of metre towards the end. There may be a sarga having a variety of metres (e. g. Sarga IV, Kar V). There must be a suggestion of the subject-matter of next canto, at the end of each canto. (4) A Mahākāvya should be embellished with descriptions of cities, oceans, mountains, seasons, the rising and setting of the Sun and the Moon, hunts, battles, marches, counsel, birth of princes etc. (5) The pre-

dominant sentiment should be Śṛṅgāra, Vīra or Śānta, and other sentiments should be subsidiary to them. (vi) It may begin with Āśīṣa, Namaskṛiyā or Vastunirdeśa. (vii) In keeping with its subject-matter, it must have an elevated and dignified style decorated with figures of speech and following the norms of poetics.

The Śiṣ'upālavadham admirably fills the bill. Thus (i) The subject is drawn from the epic Mahabharata (ii) The hero is Lord Kṛṣṇa, from whose life an important episode is selected as the theme. (iii) The Kāvya consists of 20 cantos, each canto contains between 50-150 stanzas, written in uniform metre, changed only at the close (Canto IV having a variety of metres). There is suggestion at the end of each canto of the subject-matter of the next. (iv) There is a wealth of descriptions in it, actually "description is the prevailing characteristic of the poem." cp. Canto II (counsel), Canto III (mainly consisting of the descriptions of the city of Dvārakā and the surrounding ocean), Canto IV (description of mountain Rāivataka), Canto V (description of Kṛṣṇa's camp), Canto VI (description of the six seasons), Canto VII (description of flower-gathering), Canto VIII (description of water sports), Canto IX (description of evening and morning), Canto XI (description of dawn) etc. (v) The main sentiment is Vīra, with practically all other sentiments also brought in suitably, in support. (vi) It begins with vastunirdeśa, though the initial word 'क्षेत्र' can be called as an auspicious mangala (vii) The style is highly ornate, dignified and studded with figures of speech.

Appendix—A

A note on metres used in S'is'upālavadhā I—III

I vv. 1-73 वंशस्य metre (4×12)

“जतो तु वंशस्यमुदीरितं जरी ।”

(˘ — ˘ | — ˘ ˘ | ˘ — ˘ | — ˘ — |)

v. 74 पुष्पिताग्रा (alias औपच्छन्दसिक) metre with all quarters similar (12/13/12/13),

“अयुजि नयुगरेकतो यत्तरो

युजि च नजो जहगारच पुष्पिताग्रा ।”

(˘ ˘ ˘ | ˘ ˘ ˘ | — ˘ — | ˘ — — |
˘ ˘ ˘ | ˘ — ˘ | ˘ — ˘ | — ˘ — | —)

v. 75 शार्दूलविक्रीडित metre (4×19)

“पूर्याश्वैर्वदि मः सजो सततयाः शार्दूलविक्रीडितम् ।”

(— — — | ˘ ˘ — | ˘ — ˘ | ˘ ˘ — | ˘ — ˘ | — — ˘ | — — ˘ | —)

vv. 1-115 अनुष्टुप् (alias दलोक) metre

“दलोके षष्ठं मुखं ज्ञेयं सर्वत्र लघु षष्ठ्यमम् ।

द्वित्रितुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥”

v. 116 औपच्छन्दसिक (विषमवृत्त of this name). (This is made up by वंतालीय with ग added thereto).

“यद् धिपनेऽष्टी सने कलास्तादृच सने स्युर्निस्तुराः ।

न समान पराधिता कला वंतालीयेन्ते दलो मुखः ॥

पर्यन्तेषां सप्तमं औपमौपच्छन्दसिकं मुखीमिदमम् ॥

(8 मात्राs + 10 मात्राs per half; with ‘˘ — ˘ ˘ — —’ at the end of each quarters).

v. 117 द्रुतविलम्बित metre (4×12)

“ द्रुतविलम्बितमाह नमो भरो । ”

(˘ ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ |)

v. 118 मालिनी metre (4×15)

“ ननमयययतेयं मालिनी मोगिलोकैः । ”

(˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ |)

III vv. 1-8) उपजाति metre (a mixture of इन्द्रवज्रा and उपेन्द्रवज्रा metres (4×11).

“ ह्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्तौ गौ ।

अमन्तरोदीरितलक्ष्ममाजौ पादौ यदीयावुपजातयस्ताः ॥ ”

(इन्द्रवज्रा ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘)

उपेन्द्रवज्रा ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘)

v. 82 पञ्चकावली (alias सरसी) metre (4×21)

“ मजमजजा जरी यदि तदा गदिसा सरसी कवीश्वरैः । ”

(˘ ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ |)

Appendix—B

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॥ श्री ॥

महाकवि-माघ-विरचितं

शिशुपालवधम्

प्रथमः सर्गः

श्रियः पतिः श्रीमतिं शासितुं जगज्जगन्निवासो वसुदेवसद्यनि ।

वसन्द्दवशचित्तरन्तमम्बराद्विरण्यगर्भाद्गर्भुषं मुनिं हरिः ॥ १ ॥

CONSTRUE: श्रियः पतिः जगन्निवास हरिः जगत् शासितुं श्रीमतिं वसुदेवसद्यनि वसन् अम्बरात् अवतरन्त हिरण्यगर्भाद्गर्भुषं मुनिं ददर्श ।

TRANSLATE: Hari, the lord of Lakṣmi and the abode (himself) of (all) worlds dwelling in the glorious palace of Vasudeva, (once) saw the sage (Nārada), the son of Hiranyagarbha, descending from the sky.

गतं तिरश्चीनमनूहसारथे प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।

पतत्यधो धाम विसारि सर्वतः किमेतदित्याकुलमीक्षितं जनैः ॥ २ ॥

CON: अनूहसारथेः गतं तिरश्चीनम्; हविर्भुजः ऊर्ध्वज्वलनं (च) प्रसिद्धम्; किम् एतत् सर्वतः विसारि धाम (यत्) अधः पतति इति जनैः आकुल ईक्षितम् ।

TRANS: The movement of him (i. e. the Sun) who has the thigh-less (Aruna) as his charioteer is oblique; (while) the upward flaring of fire is quite well known. What then can this lustre be, that falls down, while spreading itself all around?—thus people looked on in bewilderment !

अपस्त्विषामित्यवधारितं पुरा ततः शरीरोति विभावित्कृतिम् ।

विभ्रुविभक्तवयवं पुमानिति श्रमादमुं नारद इत्यबोधि स ॥ ३ ॥

CON: पुरा त्विषा अयं इति अवधारितम्, ततः शरीरोति विभावित्कृतिम्, (ततः) विभक्तवयवं पुमान् इति (ज्ञातम्), अमुं (तेजोविशेषं) स विभ्रुः श्रमाद् नारदः इति अबोधि ।

TRANS: Having first understood it to be a mass of lustre, then having cognised it as an embodied being as its outlines became visible, and then knowing it to be a man, when the limbs

became distinct, finally the Omnipresent Lord realised him to be Nārada

नवानधोऽधो बृहत् पयोधरान्समूढकर्पूरपरागपाण्डुरम् ।

क्षण क्षणोत्क्षिप्तगजेन्द्रकृत्तिना स्फुटोपम भूतिसितेन शम्भुना ॥ ४ ॥

CON नवान् बृहत् पयोधरान् अधो ध (स्थित) समूढकर्पूरपरागपाण्डुर, क्षणोत्क्षिप्तगजेन्द्रकृत्तिना भूतिसितेन शम्भुना क्षण स्फुटोपम (अमु नारद इत्यबोधि ।)

TRANS Him, who white like heaped camphor powder and standing just below new large (dark) clouds, clearly looked for a moment, like Sambhu, white with ashes and tossing his elephant-hide in glee (during Tandava dance).

दधानमम्भोरुहकेसरद्युतीर्जटा शरच्चन्द्रमरीचिरोचिषम् ।

विपाकपिडगास्तुहिनस्यलीरहो धराधरेन्द्र व्रततीततीरिव ॥ ५ ॥

CON (स्वय) शरच्चन्द्रमरीचिरोचिष अम्भोरुहकेसरद्युती जटा दधान (व्रत) तुहिनस्यलीरह विपाकपिडगा व्रततीतती दधान धराधरेन्द्र इष (स्थित अमु०) ।

TRANS Him, who had lustre like the rays of autumnal moon and who had matted hair having the colour of lotus-filaments, and who (consequently) looked like the lord of mountains having thickets of creepers, tawny through ripening, growing on its snowy regions

पिशङ्गमोज्जीयुजमर्जुनच्छदि गसान्मेणाजिनमञ्जनद्युति ।

सुवर्णसूत्राफलिताधराभ्यरा विडम्बयन्त क्षितिवाप्तसस्तनुम् ॥ ६ ॥

CON पिशङ्गमोज्जीयुज, अजुमच्छदि, अञ्जनद्युति एणाजिन वसाण, सुवर्णसूत्राफलिताधराभ्यरा क्षितिवाप्त स तनु विडम्बय त (अमु०) ।

TRANS Him, wearing a tawny MURJAN girdle, having white complexion and donning the hide of a dark antelope, black like collyrium, and (thus) imitating the form of the Dark clad (Balarāma) with his (dark) under garment fastened by a golden girdle

विहङ्गराजाद्गङ्गद्वरियायतैर्हरणमयोर्वोरुहवल्लित तुभि ।

ष्टोपपीत हिमसुग्धमृचकषेण घनान्ते तडिता गणेरिव ॥ ७ ॥

CON: विहङ्गराजाङ्गरुहः इव आयतैः हिरण्योर्वीरुहवलितन्तुभिः
कृतोऽवीत हिमसूत्रम् (अमुं) धनान्ते तडिता गर्णः (उपलक्षित) उच्चकैः पनं
इव (स्थितम्) (अमुं) ।

TRANS: Him, wearing a sacred thread made of fibres of
creepers growing in golden soil, which resembled the long down
on the body of Garuda, and (himself) white like snow, and
thus resembling a cloud on high with lightnings flashing about,
at the end of the rainy season.

निसर्गचित्रोज्ज्वलसूक्ष्मपद्मणा लसद्विसच्छेदसिताङ्गसद्भिगना ।

चकासतं चारुचर्मरुचर्मणा कुयेन नागेन्द्रमिवेन्द्रवाहनम् ॥ ८ ॥

CON: निसर्गचित्रोज्ज्वलसूक्ष्मपद्मणा लसद्विसच्छेदसिताङ्गसद्भिगना चारु-
चर्मरुचर्मणा, इन्द्रवाहन नागेन्द्र कुयेन इव चकासतं (अमुं) ।

TRANS: Him, shining in a beautiful Camūru-skin, which
had fine hair, naturally multicoloured and bright, and which
closely fitted his body which was fair like a shining fragment of
a lotus stalk, and hence looking like the vehicle of Indra in his
(multi coloured) housings.

अजलमास्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया ।

पुरः प्रवालैरिव पूरितार्धया विभान्तमच्छस्फटिकाक्षमालया ॥ ९ ॥

CON: अजल मास्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया
(अतश्च) पुरः प्रवालैः पूरितार्धया इव अच्छस्फटिकाक्षमालया विभान्त (अमुं) ।

TRANS: Him, who was adorned by a rosary of clear
crystal beads, which seemed to be filled by coral beads in the upper
half, being tinged by the (red) rays from the thumb nail which
was bright due to friction with the lute-strings, that were continu-
ously struck with it.

रणद्भिराघट्टनया नभस्वतः पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः ।

स्फुटीभवद्ग्रामविशेषमूर्च्छनामवेक्षमाणं महतीं मुहुर्मुहु ॥ १० ॥

CON: नभस्वतः आघट्टनया पृथग् रणद्भिः विभिन्नश्रुतिमण्डलैः स्वरैः
स्फुटीभवद्ग्रामविशेषमूर्च्छनां महतीं मुहुर्मुहु अवेषमाण (अमुं) ।

TRANS: Him, repeatedly looking at (his lute) Mabati,
which was giving out modulations of particular gamuts (of
'svara's'), through notes, with their distinct group of s'rutis
resounding through the impact of the wind.

निवर्त्य सोऽनुव्रजत कृतानतीतीन्द्रियज्ञाननिधिर्नमः सद ।

समासदत्तादित्यसम्पद पद महेन्द्रालयचार चरिण ॥ ११ ॥

CON अतीन्द्रियज्ञाननिधिः ॥ (मुनिः) कृतानतीन् अनुव्रजत नमः सद
निवर्त्य सादित्यसम्पद चरिण महेन्द्रालयचार पद समासदत् ।

TRANS That sage, a repository of supersensuous knowledge made the gods who were following him with bent heads to turn back, and arrived at the abode beautiful like Indra's palace, of the Discus wielder (Kṛpā), who had destroyed the wealth of the demons

पतत्पतद्गुप्रतिमस्तपोनिधिः पुरोऽस्य यावत् भुवि व्यलीयत ।

गिरेस्तडित्वान्निव तापबुच्चक्षैर्जवेन पीठादुदतिष्ठदच्युत ॥ १२ ॥

CON पतत्पतद्गुप्रतिमः तपोनिधिः अस्य पुर यावत् भुवि न व्यलीयत
सावत् अच्युत, गिरेः तडित्वान् इव, पीठात् जवेन उदतिष्ठत् ।

TRANS While that great ascetic, resembling descending Sun had hardly alighted on the ground in front of him (1 ॥ Kṛpā), Acyuta quickly got up from his seat (to receive him), like a cloud (glistening with lightning) arising from a mountain.

अथ प्रयत्नोन्नमितानमत्फणधृते कथञ्चिद्वक्रणिना गणैरथ ।

न्यघायिषातामभिदेवकीमुत सुतेन पातुश्चरणी भुवस्तले ॥ १३ ॥

CON अथ पातु सुतः प्रयत्नोन्नमिताममत्फणं कथञ्चिद्वक्रणिना गणं अथ.
न्यघायिषद् धृते भुवस्तले अभिदेवकीमुत चरणी न्यघायिषाताम् ।

TRANS Then the son of the creator placed his feet on the ground in the vicinity of the son of Devakī, (on the ground) which was somehow supported from below by the groups of serpents, whose bending hoods were with (great) effort held up

तमृष्यमृष्यादिबयादिपूरय सपर्यया साधु स पर्यपूजत् ।

गृहानुपेतु प्रणयादभीप्सयो भवन्ति नृपुण्यकृतां मनीषिण ॥ १४ ॥

CON आदिपूरय स त मृष्यं अध्यादिबया सपर्यया साधु पर्यपूजत्;
मनीषिण नृपुण्यकृतां गृहान् प्रणयात् उतं अभीप्सव न भवति ।

TRANS The primal Lord, worshipped well with service like offering materials of worship and the like, the high souled ones do not desire to come with affection to the abode of the nonmeritorious

न यावदेतावदपश्यदुत्थितो जनस्तुषाराञ्जनपर्वताविव ।

स्वहस्तदत्ते मुनिमासने मुनिश्चिरन्तनस्तावद्भिन्यवीविशत् ॥ १५ ॥

CON : जनः यावद् एतौ तुषाराञ्जनपर्वतौ इव उत्थितौ न उदपश्यत् तावत् चिरन्तनः मुनिः स्वहस्तदत्ते आसने मुनि न्यवीविशत् ।

TRANS : While people did not see these two rise up like snow-mountain and blue mountain (lit. collyrium-mountain), the eternal sage (Kṛṣṇa) made the (divine) sage (Nārada) to sit on a seat, offered by his own hand.

महामहानीलशिलारुचः पुरो निषेदिवान्कंसकृपः स विष्टरे ।

भित्तोदयाद्रेरभिसायमुच्चकैरचूचुरच्चन्द्रमसोऽभिरामताम् ॥ १६ ॥

CON : महामहानीलशिलारुचः कंसकृपः पुरः उच्चकैः विष्टरे निषेदिवान् अभिसायं भित्तोदयाद्रेः चन्द्रमसः अभिरामताम् अचूचुरत् ।

TRANS : That (sage), seated on a lofty seat in front of the Kamsa-slayer (i. e. Kṛṣṇa), who had the lustre of a large sapphire slab, stole the charm of (i. e. resembled) the moon, resorting to the rising mountain, in the evening.

विधाय तस्यापचितिं प्रसेदुषः प्रकामप्रीयत यज्वनां प्रियः ।

ग्रहीतुमार्यान्परिचर्यया मुहुर्महानुभावा हि नितान्तमयिनः ॥ १७ ॥

CON : यज्वनां प्रियः (कृष्णः) प्रसेदुषः तस्य (मुनेः) अपचितिं विधाय प्रकामं अप्रीयत । महानुभावाः हि परिचर्यया आर्यान् मुहुः ग्रहीतु नितान्तं अयिनः ।

TRANS : The favourite of sacrificers was greatly pleased to worship that gracious (sage); high-souled persons are extremely eager to please, by repeated service, the worthy ones.

अशेषतीर्थोपहृताः कमण्डलोनिधाय पाणौ वृषिणाम्युदीरिताः ।

अघोषविध्वंसविधौ पटीयसीर्नतेन मूर्ध्ना हरिरग्रहोदयः ॥ १८ ॥

CON : अशेषतीर्थोपहृताः कमण्डलोः पाणौ निधाय ऋषिणा अग्रहोदीरिताः अघोषविध्वंसविधौ पटीयसीः अपः हरिः नतेन मूर्ध्ना अग्रहीत् ।

TRANS : Hari, with bent head, accepted the waters, which were poured by the sage after placing these from his gourd in his hand, which were brought from all the sacred places and which were effective in destroying masses of sins.

स काञ्चने यत्र मुनेरनुज्ञया नवाम्बुदश्यामवपुर्न्यविक्षत ।

जिगाय जम्बूजनित्रयः श्रियं सुमेरुशृङ्गस्य तदा तदासनम् ॥ १९ ॥

CON : नवाम्बुदश्यामवपुः स मुनेः अनुज्ञया यत्र काञ्चने (भासने) न्यविक्षत, तद् आसनं तदा जम्बूजनित्रयः सुमेरुशृङ्गस्य श्रियं जिगाय ।

TRANS : The ^{golden} seat whereon he, whose body was dark like a new cloud, sat with the permission of the sage, then excelled the beauty of a peak of mountain Sumeru, beautified by Jambu tree.

स सप्तकृतस्वरभास्वराम्बरः कठोरताराधिपलाञ्छनच्छविः ।

विविद्युते षाड्वजातवेदसः शिखाभिराश्लिष्टः इवाम्भसां

निधिः ॥ २० ॥

CON : सप्तकृतस्वरभास्वराम्बरः कठोरताराधिपलाञ्छनच्छविः स षाड्वजातवेदसः शिखाभिः आश्लिष्टः अम्भसां निधिः इव विविद्युते ।

TRANS : He (i. e. Kṛṣṇa), with his garment as bright (yellow) as molten gold, and his complexion resembling the spot on the full moon, shone like the ocean, surrounded by the flames of the submarine fire.

रयाद्गणानोः पटलेन रोचिषाम्पितृवपः संबलितः विरेजिरे ।

घलत्पलाशान्तरगोचरास्तरोस्तुषारमूर्तेरिव नक्षत्रं शवः ॥ २१ ॥

BON : रयाद्गणानोः रोचिषा पटलेन संबलिताः अपितृवपः नक्षत्रं शरोः घलत्पलाशांश्वरगोचराः तुषारमूर्तेः अशवः इव विरेजिरे ।

TRANS : The lustre of the sage mixed up with the mass of lustre of the discus-wielder, shone like the rays of the cool-rayed moon, passing through rustling leaves of trees at night.

प्रफुल्लताविच्छन्निभैरभीष्टुभिः शुभेन्द्र्य सप्तच्छदप्रांमुषाण्डुभिः ।

परस्परेण चक्षुरित्तामलच्छवी तदेकवर्णाविष तो भूभयतुः ॥ २२ ॥

CON : प्रफुल्लताविच्छन्निभैः (प्रभैः) सप्तच्छदप्रांमुषाण्डुभिः च अभीष्टुभिः परस्परेण चक्षुरित्तामलच्छवी तौ तदा एकवर्णा इव यमूयतुः ।

TRANS : These two (Kṛṣṇa and Nārada) became as if of identical colour when their bright lustres were mutually intermingled by (the interaction of) bright rays which were similar to blooming Tamāra flower (in case of Kṛṣṇa) and white like the of Saptaparvā blossoms (in case of Nārada).

युगान्तकालप्रतिसंहतात्मनो जगन्ति यस्यां स्रविकासमासत ।

तनी ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसम्भवा मुदः ॥ २३ ॥

CON : युगान्तकालप्रतिसंहतात्मनः कैटभद्विषः यस्यां तनी जगन्ति स्रविकासं आसत तत्र तपोधनाभ्यागमसम्भवा मुदः न ममुः ।

TRANS : In that body of the enemy of Kaitabha, who withdraws all within himself at the time of universal destruction, wherein all the worlds were commodiously accommodated, could not be contained the delight caused by the arrival of the sage (Narada).

निदाघग्रामानमिवाधिदीधिति मुदा विकासं भुनिमन्मुपेयुषी । (१९६)

विलोचने विभ्रदधिभित्तिभिणी स पुण्डरीकाक्ष इति

स्फुटोऽभवत् ॥ २४ ॥

CON : निदाघग्रामान् इव अधिदीधिति मुनि अभि मुदा विकासं उपेयुषी अधिभित्तिभिणी विलोचने विभ्रत् सः पुण्डरीकाक्षः इति स्फुटः अभवत् ।

TRANS : He, possessed of eyes, which were beautiful and which tended to bloom with delight when directed towards the sage, lustrous like the lotus-eyed one, clearly showed himself to be lotus-eyed.

सितं सितिम्ना सुतरां मुनेर्वपुर्विसारिभिः सौधमिवाथ लम्भयन् ।

द्विजावलिध्याजनिष्ठाकरांशुभिः शुचिस्मितां वाचमवोचदच्युतः ॥ २५ ॥

CON : अथ अच्युतः विसारिभिः द्विजावलिध्याजनिष्ठाकरांशुभिः मुनेः सितं वपुः सौधं इव सुतरां सितिम्ना लम्भयन् शुचिस्मितां वाचं अवोचत् ।

TRANS : Then Acyuta, spoke (the following) words, with a bright smile, whereby he made the white body of the sage to have (additional) whiteness by means of the rays from his moon-like teeth, which spread out, just as a (white) mansion should be further whitened (by a whitewash) (or by the white rays of the moon).

हरत्यथ सम्प्रति हेतुरेप्यतः शुभस्य पूर्वाचरितैः कृत शुभैः ।

शरीरभाजां भवदीयदर्शनं व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥ २६ ॥

CON : भवदीयदर्शनं शरीरभाजां कालत्रितये अपि योग्यतां व्यनक्ति, (यतः) सम्प्रति अथ हरति, एप्यतः शुभस्य हेतुः (भवति), पूर्वाचरितैः शुभैः कृतं (च व्रतंते) ।

TRANS A sight of yours proclaims the worthiness of an embodied being in all the three times, for it removes sin at present, is a cause of future bliss, and is the result of good deeds performed earlier

जगत्प्रपयस्तिरुहस्रभानुना न यन्नियन्तु समभावि भानुना ।

प्रसह्य तेजोभिरसरयता गतेरदस्त्वया नुत्तमनुत्तमं तम ॥ २७ ॥

CON जगति अपर्याप्तसहस्रभानुना यत्^{तस्मिन्} नियन्तु न समभावि, अनुत्तम इदं (तम) असरयतां गते तेजोभिः प्रसह्य त्वया नुत्तमम् ।

TRANS That unsurpassed darkness (i. e. ignorance) which could not be controlled in this world by Sun which has inadequate thousand rays, was forcibly conquered by your lustres, assuming a myriad forms

कृताः प्रजाक्षेमकृता प्रजासृजा सुपात्रनिक्षेपनिराकुलात्मना ।

सर्वोपयोगेऽपि गुरुरत्यमृक्षयो निधि श्रुतीनां धनसम्पदामिव ॥ २८ ॥

CON. प्रजाक्षेमकृता सुपात्रनिक्षेपनिराकुलात्मना प्रजासृजा एव धनसम्पदा इव श्रुतीनां सर्वोपयोगे अक्षयं गुरु निधि इव ।

TRANS By the creator of beings, wishing to bring about the welfare of them, and having his self relieved by a deposit (of Śrutis) in a worthy place, you were made the great treasure of Vedas, inexhaustible in spite of constant use, like a great treasure, inexhaustible inspite of constant use being kept by a father, wishing for his children's welfare and feeling relieved by placing it in a safe container

विलोचनेनैव तयामुना मुने कृतं कृतार्योऽस्मि निर्वहिताहसा ।

तथापि शुश्रूषुरह गरीयसी गिरौऽयवा धेयसि येन तृप्यते ॥ २९ ॥

CON मुने निर्वहिताहसा अमुना तव विलोचनेनैव कृतार्यं कृतं अस्मि । तथापि गरीयसी गिरि शुश्रूषु अहम् । अथवा धेयसि नेन तृप्यते ।

TRANS O sage, I am rendered blessed merely by this sight of yours which removes sin, yet I am eager to listen to your weighty words for who can be satiated with the beneficial ?

गतस्त्रहोऽप्यागमाप्रयोजनं यदेति यवतु ध्ययसीयते यया ।

तनाति नरतामृदितारुणोरयो गुरुरतपेयागम एव घटताम ॥ ३० ॥

CON : गतस्पृहः अपि आगमनप्रयोजनं वद इति वक्तुं यया (वृष्टतया) व्यवसीयते, तां वृष्टता उदितारमगौरवो गृह्यते वागमः एव तनोति ।

TRANS : That audacity which makes me ask you : "Tell me the purpose of your arrival, desireless though you are",—that audacity is caused by this arrival of yours, which flatters my self-importance.

इति ब्रुवन्तं तमुवाच स द्रती न वाच्यमित्थं पुरुषोत्तम त्वया ।
त्वमेव साक्षात्करणीय इत्यतः किमस्ति कार्यं गृह योगिनामपि ॥ ३१ ॥

CON : इति ब्रुवन्तं तं स द्रती उवाच, पुरुषोत्तम, त्वया इत्यं न वाच्यम् ।
योगिना अपि त्वमेव साक्षात्करणीय इत्यतः गृह कार्यं किं अस्ति ।

TRANS : To him (Lord Kṛṣṇa) who thus spoke the sage said : O Puruṣottama, you should not speak in this way; for what greater task is there, even for the yogins, except that you are to be realised.

उदीर्णरागप्रतिरोधकं जनैरभीक्ष्णमक्षुण्णतयातिदुर्गमम् ।
उपेयुषो मोक्षपथं मनस्विनस्तत्त्वमग्रभूमिनिरपायसंश्रया ॥ ३२ ॥

CON : उदीर्णरागप्रतिरोधकं अभीक्ष्णं अक्षुण्णतया जनैः अतिदुर्गमं
मोक्षपथं उपेयुषः मनस्विनः त्वं निरपायसंश्रया अग्रभूमिः ।

TRANS : You are the final goal, affording safe shelter, to a high souled person, who wants to travel by the path of salvation, which is beset with robbers in the form of passions, and which is very difficult to traverse, not being oft trodden by people.

उदासितारं निगृहीतमानसं गृहीतमध्यात्मदृशा कथंचन । (१५५)

बहिर्विकारं प्रकृते पृथग्विदुः पुरातनं त्वा पुरुषं पुराविदः ॥ ३३ ॥

CON : पुराविदः त्वां निगृहीतमानसं अध्यात्मदृशा कथंचन गृहीतं
उदासितारं बहिर्विकारं प्रकृते पृथक् पुरातनं पुरुषं विदुः ।

TRANS : The knowers of the past, know you to be Ancient Puruṣa (Primeval Spirit), who is distinct from Prakṛti, outside the pale of worldly transformations who is disinterested in worldly affairs and who is cognised with great difficulty by the spiritual vision, by those who can control their minds

निवेशयामासि हेलयोद्धतं फणाभूता द्वादनमेकमोक्षसः । (१५६)
जगत्प्रत्येकस्थपतिस्त्वमुच्चैरहीदधरतम्भशिरः सुभूतलम् ॥ ३४ ॥

CON जगत्त्रयैवस्थपति त्व हेत्या उदघृत फणाभूता ओकस एक छान भूतञ्च उच्चकै अहीश्वरस्तम्भश्चिर सु निवेशयामासिथ ।

TRANS You, who are the one architect of the three worlds have established on high on the branching tops of the pillar in the form of the lord of serpents, the earth which is the sole cover of the abode of the serpents, and which is lifted up by you with ease

अनन्यगुर्वास्तिव केन केवल पुराणमूर्तेर्महिमावगम्यते ।

मनुष्यजन्मापि सुरासुरान्गुणैर्भयान्भवच्छेदकरं करोत्यथ ॥ ३५ ॥

CON अनन्यगुर्वा तव पुराणमूर्ते केवल महिमा केन अवगम्यते । मनुष्यजन्मा अपि भवान् भवच्छेदकरं गुणं सुरासुरान् अथ करोति ।

TRANS who can understand the absolute greatness of your ancient form of uncomparable greatness? Even though born as a human being, you have surpassed gods and demons by your qualities which destroy the mundane existence

लघूकरिष्यन्नतिभारमद्गुराममू किल त्व त्रिविद्यावतातर ।

उद्धृढलोकत्रितयेन साम्प्रत गुरुधरित्री त्रियतेतरा त्वया ॥ ३६ ॥

CON त्व अतिभारमद्गुरा अमू (धरित्री) लघूकरिष्यन् किल त्रिविद्यावतातर । साम्प्रत उद्धृढलोकत्रितयेन त्वया धरित्री गुरु त्रियतेतराम ।

TRANS You indeed, descended to the earth from the heaven, to lighten her as she was about to break under great burden, but now (actually) by you, who support the three worlds, the earth is being made more weighty (punning'y more holy)

निजीजसोऽज्ञासयितु जगद्गुह्यामुपाजिहीषा न महीतल यदि ।

समाहितैरप्यनिरूपितस्तत पद दृश स्या कथमोश मादृशाम् ॥ ३७ ॥

CON निजीजसा जगद्गुह्याम् अज्ञासयितु यदि महीतल न उपाजिहीषा तत (हे) ईश समाहिता अपि अनिरूपित (स्वम्) मादृशं दृश पद कथ स्या ।

TRANS Had you not come down to this earth to uproot the enemies of the world by you lustre how O lord, could you, who are not realised even by the meditating (yogins), have come within the range of the sight of persons like me?

उपप्लुत पाणुमदो मदोद्धतस्त्यमेव विश्वमर विश्वमोक्षिणे ।

श्रो रये क्षालयितु क्षमेत य क्षपातमत्पाण्डमलीमस नम ॥ ३८ ॥

CON विश्वम्भर, मदोद्धतं उपप्लुतं मदं विश्वं पातु त्वं एव ईशिष्ये ।
सपातमस्काण्डमलीमसं नमः क्षालयितुं रवेः क्रुते कं समेत ।

TRANS O supporter of the universe you alone are capable of protecting this universe harassed by those puffed up by pride Who except the Sun can clear the sky which is rendered dark by the pitchy darkness of the night ?

करोति कसादिमहीभृता वधाज्जनो मृगाणामिव यत्तव स्तवम् ।

हरे हिरण्याक्षपुर सरासुरद्विपद्विपं प्रत्युत सा तिरस्त्रिया ॥ ३९ ॥

CON जनं मृगाणां इव कसादिमहीभृता वधात स्तव करोति यत सा हे
हरे हिरण्याक्षपुर सरासुरद्विपद्विपं तव प्रत्युत तिरस्त्रिया ।

TRANS That people praise you for killing deer like kings like Kamsa and others is indeed O Hari (pun O lion) a censure of yours who have destroyed elephant like demons like Hiranyaksha and others !

प्रवृत्त एव स्वयमुज्झितश्रमं क्रमेण पेष्टुं भुवनद्विषामसि ।

तथापि वाचालतया युनक्ति मां मिथस्तवभाषणलोलुपं मनः ॥ ४० ॥

CON उज्झितश्रमं (त्वम) क्रमेण भुवनद्विषां पेष्टुं स्वयं प्रवृत्त एव
वसि । तथापि मिथं त्वदाभाषणलोलुपं मनः मां वाचालतया युनक्ति ।

TRANS You are yourself ever active for destroying enemies of the world one by one in an untiring way All the same my mind desirous of a mutual conversation with you makes me garrulous

तन्विन्द्रसद्विष्टमुपेन्द्रं यद्वचः क्षमं मया विश्वजनीनमुच्यते ।

समस्तकार्येषु गतेन ध्रुवतामहिद्विपस्तवभवता निशम्यताम् ॥ ४१ ॥

CON तत उपेन्द्र इन्द्रसद्विष्टं विश्वजनीनं यद्वचः क्षमं मया उच्यते तत्
अहिद्विपं समस्तकार्येषु गतेन ध्रुवतां गतेन भवता निशम्यताम् ।

TRANS Therefore O Upendra (Kṛṣṇa), the words of universal interest which I shall utter for a while as a message from Indra, should be heard by you who are the leader in all undertakings of Indra

अभूदभूमिं प्रतिपक्षजगता भिषा तूजन्तं नाद्युतिदिते ।

यमिन्द्रशब्दायनिपुवनं हरेहिरण्यपूर्वं कशिनुं प्रचक्षते ॥ ४२ ॥

CON: प्रतिपक्षवन्मनां भियां अभूमि, तपनद्युतिः, दिते: तनूजः अभूत्; हरे: इन्द्रशब्दार्थनिसूदनं य हिरण्यपूर्वं कश्चिन् प्रचक्षते ।

TRANS: There once lived (a demon), son of Diti, having lustre like sun, and who never entertained any fear from rivals; who, the destroyer of Hari's (Indra's) meaningful title 'Indra', was known by the name Hiranyakāśipu.

समत्सरेणासुर इत्युपेयुषा चिराय नाम्नः प्रथमाभिधेयताम् ।

भयस्य पूर्वावतरस्तरस्विना मनःसु येन द्युसदां न्यधीयत ॥ ४३ ॥

CON: समत्सरेण असुर इति नाम्नः प्रथमाभिधेयतां चिराय उपेयुषा तरस्विना येन द्युसदा मनःसु भयस्य पूर्वावतरः न्यधीयत ।

TRANS: By which powerful demon, who was wrathful and who, for long was counted as the foremost of Asuras, was made the first awareness of fear in the minds of gods.

दिशामधीशांश्चतुरो यत सुरानपास्य तं रागहृता सिपेधिरे ।

अवापुरारभ्य ततश्चला इति प्रवादमुच्चैरयशस्करं धियः ॥ ४४ ॥

CON: धियः यतः दिशः अधीशान् चतुरः सुरान् अपास्य तं रागहृताः सिपेधिरे ततः आरभ्य अयशस्करं उच्चैः चलाः इति प्रवादं अवापुः ।

TRANS: Ever since Wealth, rejecting the four gods, the lords of the (four) quarters, resorted to him, being attracted by love, (she) has got the infamous calumny of being fickle.

पुराणि दुर्गाणि निशातमायुधं बलानि शूराणि घनाश्च कञ्चुकाः ।

स्वरूपशोभकफलानि नाकिनां गर्णयमाशङ्क्य तदादि चक्रिरे ॥ ४५ ॥

CON: नाकिना गणैः यं आशङ्क्य तदादि स्वरूपशोभकफलानि पुराणि दुर्गाणि, आयुधं निशातम्, बलानि शूराणि, कञ्चुकाः च घनाः चक्रिरे ।

TRANS: Fearing whom, from that time onwards, the groups of gods made their (upto now) solely decorative cities impregnable, weapons sharpened, armies valorous and armours strong.

स सञ्चरिष्णुर्भुवनान्तरेषु यां यदुच्छयातिथयदाथयः ध्रियः ।

शकारि तस्य मुकुटोपलस्यलत्कारेऽस्त्रिसंघ्यं त्रिवशंविशे नमः ॥ ४६ ॥

CONS: भुवनान्तरेषु सञ्चरिष्णुः धियः आययः स (हिरण्यकश्चिपुः) यदुच्छया यां (दित्वां) यतिथियद्, मुकुटोपलस्यलत्कारः निदनीः त्रिसंघ्यं तस्मै दिशे शकारि ।

TRANS: When he (Hiranyakaśipu), the abode of Glory, would by chance resort to any quarter, with a desire to travel in the various worlds, in that direction salutations were offered by gods in all the three junctures of day, with their hands fumbling on the precious stones in their crown

सटाच्छटाभिन्नघनेन विभ्रता नृसिंह संहोमतनुं तनुं त्वया । (1465)

स मुग्धकान्तास्तनसङ्गभङ्गगुरुरोविदारं प्रतिचस्करे नखैः ॥ ४७ ॥

CON: नृसिंह संहो मतनु तनु विभ्रता सटाच्छटाभिन्नघनेन त्वया स मुग्धकान्तास्तनसङ्गभङ्गगुरुरोविदारं प्रतिचस्करे ।

TRANS: O Nṛsiṃha, by you, who possessed a big Lion form, and who scattered the clouds by the hair of your mane, he (i. e. Hiranyakaśipu) was killed by opening up his chest, by your nails which (otherwise) broke when they came in contact with the breasts of your young wife.

घिनोदमिच्छन्नय दपंजम्ननो रणेन कण्ड्वास्त्रिदशैः समं पुन

स रावणो नान निकामभीषणं बभूव रक्ष. क्षतरक्षणं दिव. ॥ ४८ ॥

CON: अथ स पुनः त्रिदशैः सम रणेन दर्पजम्नन. कण्ड्वाः घिनोद इच्छन् दिव. क्षतरक्षण निकामभीषण रावण. ताम रक्ष. बभूव ।

TRANS. Then he once again became (reborn as) a demon named Ravana, who was extremely ferocious and who destroyed the defences of heaven, just because he was desirous of satisfying his itching desire, born of pride, of once again fighting with the gods.

प्रभुर्वुभूयुर्भुवनत्रयस्य य शिरोऽतिरागाद्दशमं विकर्तियु ।

अतर्कयद्विघ्नमिवेष्टसाहस प्रसादमिच्छासदृशं पिनाकिन. ॥ ४९ ॥

CON: य. भुवनत्रयस्य प्रभु-बुभूयुः, अतिरागात् दशम शिरः विकर्तियुः, इष्टसाहस. इच्छासदृशं पिनाकिन प्रसाद विघ्न अतर्कयत् ।

TRANS. Who (Ravana), fond of daring deeds, keen to become the master of the three worlds, and desirous to cut off his tenth head through extreme devotion (to Lord Śiva), thought as an obstacle the favour of Pinākin (Śiva), which was (really) as per his longings

समुत्क्षिपन्त्यः पृथिवीभृतां वरं वरप्रदानस्य चकार शूलिनः ।

असत्तुषाराद्रिसुताससम्भ्रमस्वयंग्रहाश्लेषसुखेन निष्कयम् ॥ ५० ॥

CON : यः पृथिवीभृतां वरं (कैलासं) समुत्क्षिपन्, शूलिनः वरप्रदानस्य असत्तुषाराद्रिसुताससम्भ्रमस्वयंग्रहाश्लेषसुखेन निष्कयं चकार ।

TRANS : Who, heaving up the best of mountains (viz Kailāsa) repaid the grant of boon by Śiva by (giving to Śiva) the delight of a voluntary embrace in confusion by the scared daughter of the Himalaya (i. e. Pārvati).

पुरीमवस्कन्द लुनीहि नन्दनं मुषाण रत्नानि हरामराङ्गनाः ।

विगृह्य चक्रे नमुचिद्विषा बली य इत्थमस्वास्थ्यमर्हदिवं दिवः ॥ ५१ ॥

CON : यः बली नमुचिद्विषा विगृह्य, पुरी अवस्कन्द, नन्दनं लुनीहि रत्नानि मुषाण, अमराङ्गनाः हर, इत्थं अर्हदिव दिवः अस्वास्थ्य चक्रे ।

TRANS : Who, having fallen out with the enemy of Namuc (i. e. Indra), was day and night creating disturbance in heaven by attacking the city (Amaravati), ransacking Nandanavana robbing jewels and kidnapping divine damsels.

सलीलयातानि न भर्तुरग्रमोर्न चित्रमुच्चैश्रवसः पदक्रमम् ।

अनुद्रुतः संयति येन केवलं बलस्य शत्रुः प्रशशंस शीघ्रताम् ॥ ५२ ॥

CON : संयति येन अनुद्रुतः बलस्य शत्रुः अग्रमोः भर्तुः सलीलयातानि न (प्रशशंस), उच्चैश्रवसः चित्रं पदक्रमं न (प्रशशंस), केवलं (तयोः), शीघ्रतां प्रशशंस ।

TRANS : Pursued in battle by whom (i. e. Ravana), the enemy of Bala (i. e. Indra) only praised the speed but not the graceful movements of Airāvata or the varied steps of Uccaiśravas

५५) अशक्नुयन्सोढुमवीरलोचनः सहस्ररश्मेरिव यस्य दर्शनम् ।

प्रविश्य हेमाद्रिगुहागृहान्तरं निनाय विम्यद्दिवसानि कोशिवः ॥ ५३ ॥

CON : अधीरलोचनः कोशिवः सहस्ररश्मेरिव यस्य दर्शनं सोढुं अशक्नुयन् हेमाद्रिगुहागृहान्तरं प्रविश्य विम्यद् दिवसानि निनाय ।

TRANS : Being unable to bear the sight of whom, as of the thousand-rayed Sun, Indra (by pun: owl) with restless eye passed his days in fear having entered the inner apartments of his abode in a cave of the golden mountain.

बृहच्छिलानिष्ठुरकण्ठघट्टनाद्विकोर्णलोलाग्निकण सुरद्विप ।

जगत्प्रभोरप्रसहिष्णु वृष्णव न चक्रमस्याक्रमताधिकन्धरम् ॥ ५४ ॥

CON बृहच्छिलानिष्ठुरकण्ठघट्टनात् विकोर्णलोलाग्निकण अप्रसहिष्णु
वृष्णव चक्रमस्यो अस्य सुरद्विप अधिकधर न अक्रमत ।

TRANS The invincible discus of lord of the world, Vṛṣṇu, could not succeed against the neck of that enemy of gods, but only emitted flying sparks of fire due to an impact with the neck which was as hard as a mighty rock.

विभिन्नशङ्ख कलुषीभवन्मुहुर्मदेन दन्तीव मनुष्यधर्मण । (1466)

निरस्तगाम्भीर्यमपारतपुष्पक प्रकम्पयामास न मानस न स ॥ ५५ ॥

CON स मदेन दन्तीव विभिन्नशङ्ख कलुषीभवन् निरस्तगाम्भीर्यं
अपारतपुष्पक मनुष्यधर्मण मानस प्रकम्पयामास न (इति) न ।

TRANS He did agitate the mind of Kubera which lost its composure, discarded Puspaka (aerial car), and became confounded, as he with his pride broke open the Samkha treasure (of Kubera), like an elephant in rut agitating the Vṛṇasa lake, breaking the conches therein and making its water turbid, disturbing it to its depths and scattering the lotuses therein

रणेषु तस्य प्रहिता प्रचेतसा सरोपहुङ्कारपराङ्मुखीकृता ।

प्रहर्तुरेघोरगराजरज्जवो जवेन वण्ट सभया प्रपेदिरे ॥ ५६ ॥

CON रणेषु प्रचेतसा प्रहिता उरगराजरज्जव तस्य सरोपहुङ्कार
पराङ्मुखीकृता सभया जवेन प्रहर्तु एव वण्ट प्रपेदिरे ।

TRANS The nooses in the form of mighty serpents which were hurled at him, in battles, by Varuna, were turned back by his angry yell and quickly resorted in fear, to the neck of the striker (viz Varuna) himself

परेतभर्तुर्महिषोऽमुना घनविधातुमुत्खातविषाणमण्डल ।

हृतेऽपि भारे महत्स्त्रपाभरादुवाह दुखेन भूशानत शिर ॥ ५७ ॥

CON अमुना घन विधान् उत्खातविषाणमण्डल परेतभर्तु महिष
भारे हृतेऽपि महत् स्त्रपाभरात् भूशानत शिर दुखेन उवाह ।

TRANS The buffalo of the Lord of the dead (viz Yama), whose curved horns were pulled out by him for fashioning bows (therefrom), carried his head, with great grief, which (head)

even with its burden removed, was held very low on account of a great sense of shame.

स्पृशन्तशङ्क समये शुचावपि स्थितः कराग्रैरसमग्रपातिभिः ।

अधर्मघर्मोदकबिन्दुमौक्तिकैरलङ्चकारास्य वधूरहस्करः ॥ ५८ ॥

CON: अहस्करः शुचौ समये स्थितः अपि असमग्रपातिभिः कराग्रैः शङ्कः स्पृशन् अधर्मघर्मोदकबिन्दुमौक्तिकैः अस्य वधूः अलङ्चकार ।

TRANS: The sun, even in summer, bedecked his (Ravana's) wives with pearls in the form of the cool drops of perspiration, touching them hesitantly by the tips of his rays (pun: hands) which did not make their full impact.

कलासमग्रेण गृहानमुञ्चता मनस्विनीरुत्कयितुं पटीयसा ।

विलासिनस्तस्य वितम्बता रति न नर्मसाचिव्यमकारि'नेन्दुना ॥ ५९ ॥

CON: कलासमग्रेण, गृहान् अमुञ्चता, मनस्विनीः रुत्कयितुं पटीयसा, रति वितम्बता इन्दुना विलासिनः तस्य नर्मसाचिव्य न अकारि (इति) न । ।

TRANS: By the moon, who was possessed of all digits (pun: arts), who did not leave (his) abode, who was an expert in making haughty women love-sick, and who caused delight (to him), the function of a confidante was well achieved for him (Ravana).

विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनमनेन मानिता ।

न जातु र्वेनायकमेकमुद्धृतं विषाणमद्यापि पुनः प्ररोहति ॥ ६० ॥

CON: मानिता अनेन विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनं जातु उद्धृतं र्वेनायक एकं विषाणं अद्यापि न पुनः प्ररोहति ।

TRANS: One of the tusks of Vinayaka, which indeed was pulled out by the haughty one (Ravana) with the desire to make therefrom suitable ear-pendants for his graceful beloved, has not grown up again, even to this day.

निशान्तनारीपरिधानघूननस्फुटागसाप्यूरुषु लोलचक्षुषः ।

प्रियेण तस्यानपराधबाधिताः प्रकम्पनेनानुचकम्पिरे सुराः ॥ ६१ ॥

CON: निशान्तनारीपरिधानघूननस्फुटागसा अपि ऊरुषु लोलचक्षुषः तस्य प्रियेण प्रकम्पनेन अनपराधबाधिताः सुराः अनुचकम्पिरे ।

TRANS: The gods, who were harassed (by Ravana) without any offence by them, were pities by wind, who was dear

to him, whose eyes were greedy to look at the thighs (of his beloveds), even though he had committed a clear offence by shaking off the garments of ladies in his harem.

तिरस्कृतस्तस्य जनाभिभाविना मूहुर्महिम्ना महसां महीयताम् ।

बभार बाष्पेद्विगुणीकृतं तनुस्तनूनपाद्भूमवितानमाधिजैः ॥ ६२ ॥

CON: तस्य जनाभिभाविना महीयसा महसा महिम्ना मूहु तिरस्कृतः
तनुः तनूनपाद् आधिजैः बाष्पे द्विगुणीकृत धूमवितान बभार ।

TRANS: Fire, repeatedly overpowered by the greatness of his mighty splendours which eclipsed other people, and consequently) emaciated, possessed a canopy of smoke doubled in size by his sighs of grief.

परस्य मर्माविधमुज्जतां निज द्विजिह्वतादोषमजिह्वागामिभिः ।

तमिदमाराधयितुं सकर्णकं कुलैर्न भजे फणिनां भुजङ्गता ॥ ६३ ॥

CON: इदं त आराधयितुं परस्य मर्माविध निज द्विजिह्वतादोष
वज्जता फणिना अजिह्वागामिभि सकर्णकं कुलैर् भुजङ्गता न भजे ।

TRANS: In order to propitiate him (Ravana) who was lustrous, hosts of serpents gave up their serpenthood (pun: wickedness), by giving their serpentine faults which pierced the vitals of other people (pun giving up the habit of double talk that pierced other's vitals), by giving up crooked gait (pun: crooked conduct) and by developing ears (pun having a leader).

तदीयमातङ्गघटाविघट्टितं कटस्यलप्रोषितदानवारिभिः ।

गृहीतदिवर्करपुनर्निर्यतिमिद्विराय यायाय्यमलम्भि दिग्गजैः ॥ ६४ ॥

CON तदीयमातङ्गघटाविघट्टितं कटस्यलप्रोषितदानवारिभि गृहीत-
दिवर्जैः अपुनर्निर्यतिमि दिग्गजैः विराय यायाय्यं अलम्भि ।

TRANS The quarter-elephants, who were scattered away by his team of elephants, who (quarter elephants) had the flow of ichor disappearing from their temples and who ran to different directions not to return, obtained a meaningfulness (to their title "Digvijayas")!

अभीक्ष्णमुष्णंरपि तस्य सोऽप्यस्य सुरेन्द्रदन्दीश्वसितानिलयंया ।

सद्यन्दनाम्भ वण्णोमलं --- मण्डजटाटापयनेनं निर्वधो ॥ ६५ ॥

CON सोऽमण तस्य वपु अभीक्ष्ण उष्णं अपि सुरेन्द्रबन्दीश्वसितानिलं.
मया (निर्वन्वी) तथा सचन्दनाम्भ ऋणकोमलं जलाद्रापवन् न निर्वन्वी ।

TRANS His body, suffering from heat, was not cooled by the breezes from wet fans, pleasant with drops of sandal water, to that extent, as it was cooled by the heaved sighs of the captive damsels of Indra, though these were very hot.

तपेन वर्षा शरदा हिमागमो वसन्तलक्ष्म्या शिशिर समेत्य च ।
प्रसूनवल्लुप्ति दधत सदैव पुरेऽस्य वास्तव्यकुटुम्बिता ययुः ॥६६॥

CON. सदा प्रसूनवल्लुप्ति दधत ऋतव तपेन वर्षा शरदा हिमागम-
वसन्तलक्ष्म्या शिशिर च समेत्य अस्य पुरे वास्तव्यकुटुम्बिता ययुः ।

TRANS The (six) seasons, always yielding profusion of flowers, together became denizens of his city,— the rainy season together with summer, the Hemanta with autumn, and the winter with the Vernal glory.

अमानव जातमृज कुले मनो प्रभाविन भाविनमतमात्मन ।
मुमोच जानन्नपि जानकीं न य सदानिमानैकधना हि मानिन ॥६७॥

CON अमानव अज मनो कुले जात प्रभाविन आत्मन अन्तं भाविन
ज्ञानन् अपि य जानकीं न मुमोच, मानिन यथा अभिमानैकधना हि ।

TRANS Even knowing that the unborn, superhuman mighty (Rāma), born in the race of Manu, was going to be his would be slayer, he did not release Sitā, for the self respecting ones always treasure their self respect indeed !

स्मरत्यदो दाशरथिर्भवम्भवानमु वनान्ताद्वनितापहारिणम् ।

पयोधिमावद्धचलज्जलाविल विरुध्य सद्गता

निवप्य हनिष्यति ॥ ६८ ॥

CON: भवान् दाशरथि भवन् वनान्ताद् वनितापहारिणं अमुं आवद्ध-
चलज्जलाविल पयोधि विरुध्य सद्गता निवप्य हनिष्यति अदो (भवान्)
स्मरति (विम्) ।

TRANS Do you remember how you, being born as the son of Daśaratha, killed him who had kidnapped your wife from the forest, near Lankā, having crossed the ocean, whose restless waters were made turbid as they were bridged over?

अयोपपत्तिं छलनापरोऽपरामवाप्य शैलूय इवैष भूमिकाम् ।
तिरोहितात्मा शिशुपालसंज्ञया प्रतीयते तस्मिन्प्रति सोऽद्भुतः परं ॥६९॥

CON : अयं सम्प्रति छलनापर- एष शैलूय- भूमिका इव अपरा उपपत्तिं
अवाप्य शिशुपालसंज्ञया तिरोहितात्मा परं- स- अपि अस- प्रतीयते ।

TRANS : At present that treacherous one, attaining another
birth, like an actor another role, is concealing himself under
the name Śiśupāla, being understood by people to be non-Ravana
though he is really the same (viz Ravana).

स बाल आसीद्वपुषा चतुर्भुजो मुखेन पूर्णैन्दुनिभस्त्रिलोचनः ।
युवा करान्तमहीभृदुच्चकरं सक्षयं सम्प्रति तेजसा रविः ॥ ७० ॥

CONS : स बालः वपुषा चतुर्भुज आसीत्, मुखेन पूर्णैन्दुनिभ- त्रिलोचनः
(आसीत्); सम्प्रति युवा करान्तमहीभृन् उच्चकं तेजसा रविः असक्षयम् ।

TRANS : As a boy he was possessed of four hands, in his
face he resembled the full moon and had three eyes, now as youth
he undoubtedly resembles the sun by his overwhelming lustre, as
he subjugates the (rival) Kings by taxes (like the sun traversing
mountains by his rays).

स्वयं विधाता सुरदैत्यरक्षसामनुग्रहावग्रहयोर्वदुच्छया ।

दशाननादीनभिराद्वदेयतावितीर्णवीर्यातिशयान्हसत्यसौ ॥ ७१ ॥

CON : यदुच्छया सुरदैत्यरक्षसा अनुग्रहावग्रहयोः स्वयं विधाता असौ
अभिराद्वदेयतावितीर्णवीर्यातिशयान् दशाननादीन् हसति ।

TRANS : He capable personally to favour or disfavour at
will, gods, demons and Rakshasas, laughs at the ten headed
(Ravana) and others on whom mighty powers were conferred by
deities, propitiated by them.

बलाद्यलेपादयुनापि पूर्ववत्प्रवाप्यते तेन जगज्जिगीषुणा ।

सतीव योषित्प्रकृतिः सुनिश्चला पुमासमभ्येति भवान्तरेऽपि ॥७२॥

CON : जगज्जिगीषुणा तेन बलाद्यलेपान् अयुना अपि जगत् पूर्ववत्
प्रवाप्यते । सती योषिद् इव सुनिश्चला प्रकृतिः भवान्तरेऽपि पुमासं अभ्येति ।

TRANS : By him, desirous of conquering the world,
the world is harassed as before through pride of power; one's
well-established nature, follows a man in different births, like
a devout wife.

- १) तदेनमुल्लङ्घितशासनं विधेविधेहि कीनाशनिकेतनातिथिम् ।
 ६०) शुभेतराचारविपक्त्रिमापदो विपादनीया हि सतामसाधवः ॥ ७३ ॥

CON: तद् विधेः उल्लङ्घितशासनं एनं कीनाशनिकेतनातिथिं विधेहि ।
 शुभेतराचारविपक्त्रिमापदः असाधवः सता विपादनीया हि ।

TRANS: Therefore you make him a guest in Yama's abode
 as he has transgressed the decrees of the creator; wicked persons,
 whose doom is the result of their own wicked deeds, deserve
 to be overthrown by the good.

हृदयमरिषधोदयादुद्धद्रढिम दधातु पुनः पुरन्दरस्य ।

घनपुलकपुलोमजाकुचाप्रद्रुतपरिरम्भनिपीडनक्षमत्वम् ॥ ७४ ॥

CON: अरिषधोदयाद् उद्धद्रढिम पुरन्दरस्य हृदय पुनः घनपुलकपुलोमजा-
 कुचाप्रद्रुतपरिरम्भनिपीडनक्षमत्वं दधातु ।

TRANS: May the heart of Indra, regaining its firmness by
 prosperity in the form of the destruction of enemies, be able
 to enjoy the close pressure by the pointed breasts of horipilated
 S'aci, in a quick embrace.

ओमित्युक्तवतोऽथ शाङ्गिण इति व्याहृत्य वाचं नभः-

स्तस्मिन्नुत्पतिते पुरः सुरमुनाधिन्दो धियं विभ्रति ।

शत्रूणामनिशं विनाशपिशुनः क्रुद्धस्य चैवं प्रति

व्योम्नीव भृकुटिच्छलेन वदने केतुश्चकारास्पवम् ॥ ७५ ॥

CON: तस्मिन् सुरमुनी इति वाच व्याहृत्य नभः उत्पतिते, पुरः इन्दोः
 धियं विभ्रति (सति), ओमित्युक्तवतः शाङ्गिणः चैवं प्रति क्रुद्धस्य वदने व्योम्नि
 इव अनिशं शत्रूणां विनाशपिशुनः केतुः भृकुटिच्छलेन आस्पदं चकार ।

TRANS: As the divine sage flew up in the sky, with these
 words, and soon resembled the moon in beauty, a comet, in the
 guise of a frown, indicative of the continuous destruction of
 enemies, arose in sky-like face of Kṛṣṇa, who was enraged towards
 Śiśupāla, and who had just uttered his assent (Om) (to Nārada's
 departure).

इति श्रीमाधकृती शिशुपालवधे महाकाव्ये च्यवे कृष्णनारदसंभाषणं
 नाम प्रथमः सर्गः ॥ १ ॥

द्वितीयः सर्गः

यियक्षमाणेनाहूतः पार्थेनाथ द्विषन्मुरम् ।

अभिचैद्यं प्रतिष्ठासुरासीत्कार्यद्वयाकुलः ॥ १ ॥

CON : अथ यियक्षमाणेन पार्थेन आहूतः अभिचैद्यं प्रतिष्ठासुः मुरं
इदम् कार्यद्वयाकुलः आसीत् ।

TRANS : The enemy of Mura (i. e. Kṛṣṇa), invited (on
the one hand) by the son of Pṛthā who intended to perform a
sacrifice, and (on the other hand) wishing to march against the
king of Cedi was on the horns of a dilemma.

सार्धमुद्धवसोरिभ्यामथासावासदत्सदः ।

गुरुकाव्यानुगां विभ्रच्चान्द्रीमभिनमः श्रियम् ॥ २ ॥

CON : अथ असौ अभिनमः गुरुकाव्यानुगा चान्द्री श्रियं विभ्रत् उद्धव-
ोरिभ्या सार्धं सदः आसदत् ।

TRANS : Then he, accompanied by Uddhava and Balarama,
went to the council-chamber, resembling in beauty the moon
attended by Jupiter and Venus, shining in the sky.

जाज्वल्यमाना जगत् क्षान्तये समुपेयुषी ।

व्यद्योतिष्ट सभावेद्यामसौ नरशिखित्रयी ॥ ३ ॥

CON . जगत् क्षान्तये समुपेयुषी जाज्वल्यमाना असौ नरशिखित्रयी
सभावेद्या व्यद्योतिष्ट ।

TRANS . The triad of Fires in the form of these three men
shone on the altar in the form of the Council Hall, (the triad)
which was refulgent and which had come together for the peace
of the world.

रत्नस्तम्भेषु संक्रान्तप्रतिमास्ते चकाशिरे ।

एकाकिनोऽपि परितः पौरुषेयवृता इव ॥ ४ ॥

CON : रत्नस्तम्भेषु संक्रान्तप्रतिमा- स्ते एकाकिनः अपि परितः पौरुषेय-
वृता इव चकाशिरे ।

TRANS : These (three), with their images reflected in the
jewelled pillars appeared to be (each) surrounded by a group of
men, though they were alone (by themselves).

अध्यासामासुरुत्तुङ्गगहेमपीठानि धान्यमी ।

तैरुहे केशरिक्कान्तत्रिकूटशिखरोपमा ॥ ५ ॥

CON अभी यानि उत्तुङ्गगहेमपीठानि अध्यासामासु तै केशरिक्का-उ-
त्रिकूटशिखरोपमा ऊहे ।

TRANS The lofty golden seats occupied by them, became comparable to the (three) peaks of mountain Trikuta, perched over by lions.

गुरुद्वयाय गुरणोरभयोरथ कार्ययो ।

हरिर्विप्रतिषेध तमाचक्षते विचक्षण ॥ ६ ॥

CON अथ विचक्षण हरि गुरुद्वयाय गुरणो उभयो कार्ययो तं
विप्रतिषेध आचक्षते ।

TRANS Then the wise Hari narrated to the two elders the mutual conflict between the two important tasks (before him)

द्योतितान्त सभे कुन्दकुङ्मलाप्रदत स्मितं

स्नपितेयाभयस्तस्य शुद्धवर्णा सरस्वती ॥ ७ ॥

CON कुन्दकुङ्मलाप्रदत तस्य सरस्वती द्योतितान्त सभे स्मितं स्नपिता
इव शुद्धवर्णा अभवत् ।

TRANS The speech of him who had teeth like Kunda buds, became white in complexion (pun pure in words) being bathed by his smiles which illumined the interior of the hall.

भवद्गिरामवसरप्रदानाय वचांसि न ।

पूर्वरद्ग प्रसङ्गाय नाटकीयस्य वस्तुन ॥ ८ ॥

CON भवद्गिरा अवसरप्रदानाय न वचांसि, पूर्वरद्ग नाटकीयस्य
वस्तुन प्रसङ्गाय ।

TRANS My words are only an excuse for giving opportunity to your arguments the prologue (of a drama) just serves to introduce the main action of the drama

वरदीवृत्तभूपालो भ्रातृभिर्जित्यरेदिशाम् ।

विनाप्यस्मदल भूष्णुरिज्यायंस्तपस सुत ॥ ९ ॥

CON दिगां जित्वरे भ्रातृभि वरदीवृत्तभूपाल तपस सुत अस्मद-
विना यत्र इज्यायं अत्र भूष्णुः ।

TRANS: The son of Yama (i. e. Yudhishtira), who has made the king's to pay tribute to him, through his brothers, who conquered the (different) directions, is competent enough to perform the sacrifice without us.

उत्तिष्ठमानस्तु परो नोपेक्ष्यः पथ्यमिच्छता ।

समो हि शिष्टैराग्नातो वत्स्यन्तावामयः स च ॥ १० ॥

CON: उत्तिष्ठमानः तु परः पथ्यं इच्छता न उपेक्ष्यः, वत्स्यन्ती आमयः स च शिष्टैः समो आग्नातो ।

TRANS: But an enemy (like Śiṣupāla) who is on the ascendant, should not be neglected by one who wishes for happiness; for such an enemy and a disease, in their rise, are keen to be equal, by the wise.

न हूये सात्वतीसुनुर्यन्मह्यमपराध्यति ।

यत्तु दग्धह्यते लोकमवो दुःखाकरोति माम् ॥ ११ ॥

CON: सात्वतीसुनुः यन् मह्यं अपराध्यति (वतः) न हूये; यत् तु लोकं दग्धह्यते अदः मां दुःखाकरोति ।

TRANS: I am not sorry that the son of Satvati (i. e. Śiṣupāla) wrongs me, but it pains me that he is scorching the world (at large).

मम तावन्मतमिदं श्रूयतामङ्ग वामपि ।

ज्ञातसारोऽपि सत्त्वेकः संदिग्धे कार्यवस्तुनि ॥ १२ ॥

CON: मम तावत् इदं मतम्; अङ्ग वा अपि श्रूयताम्; ज्ञातसारः अपि सत्त्वं एकः कार्यवस्तुनि सद्विषये ।

TRANS: This is my view about this matter; let me hear your views too. For even with the knowledge of the fundamentals of a matter, an individual person often gets in doubt as to what he should do.

यावदर्थपदां वाचमेवमादाय माधवः

विरराम महोयांसः प्रकृत्या मितभाषिणः ॥ १३ ॥

CON: माधवः यावदर्थपदां वाचं एव आदाय विरराम; महोयांसः प्रकृत्या मितभाषिणः ।

TRANS: Mādhava stopped after speaking this speech having measured words; the great, by nature, are taciturn (i. e. measured in speech).

ततः सपत्नापनयस्मरणानुशयस्फुरा ।

ओष्ठेन रामो रामोष्ठबिम्बचुम्बनचुञ्चुना ॥ १४ ॥

CON: ततः रामः सपत्नापनयस्मरणानुशयस्फुरा रामोष्ठबिम्बचुम्बनचुञ्चुना ओष्ठेन (जगाद) ।

Then Balarāma (spoke) with his lip, dexterous in kissing the bimba-like lip of his beloved, and throbbing with anger at the remembrance of the affront given by the enemy.

विवक्षितामर्यविदस्तत्क्षणप्रतिसंहताम् ।

प्रापयन्पयनव्याघ्रेनिरमुत्तरपक्षताम् ॥ १५ ॥

CON: अर्यविदः पयनव्याघ्रेः विवक्षितां तत्क्षणप्रतिसंहतां गिरं उत्तरपक्षतां प्रापयन् (जगाद) ।

TRANS: (He spoke) making the speech of Uddhava, wise in policy, which (speech) was desired to be spoken (just then) but which was immediately withheld, to assume its (proper) role of the conclusive argument.

घूर्णयन्मदिरास्वादमदपाटलितघृती ।

रेवतीवदनोच्छिष्टपरिपूतपुटे दृशो ॥ १६ ॥

CON: मदिरास्वादमदपाटलितघृती रेवतीवदनोच्छिष्टपरिपूतपुटे दृशो घूर्णयन् (जगाद) ।

TRANS: (He spoke) rolling his eyes, which had a reddish hue due to his having tasted wine, and which had the eyelids sanctified by the residues (of wine) from Revati's face,

आश्लेषलोलुपयघूस्तनकाकंदयसाक्षिणीम् ।

श्लाघयन्नभिमानोष्णवर्नमातां मुत्तानिलं ॥ १७ ॥

CON: अभिमानोष्णः मुत्तानिलः आश्लेषलोलुपयघूस्तनकाकंदयसाक्षिणीं श्लाघयन् (जगाद) ।

TRANS: (He spoke) causing to fade, by the exhalations from his mouth, that were hot through pride, his sylvan garland which was a witness to the hardness of the breasts of his wife eager for embrace.

दधत्सन्ध्यारुणव्योमस्फुरत्तारानुकारिणीः ।

द्विषद्दोषोपरक्ताद्गसडिगनीः स्वेदविप्रुषः ॥ १८ ॥

CON: संध्यारुणव्योमस्फुरत्तारानुकारिणीः द्विषद्दोषोपरक्ताद्गसडिगनीः स्वेदविप्रुषः दधत् (जगाद) ।

TRANS: (He spoke) bearing drops of perspiration, clinging to his body reddened through his anger towards the enemies, which (drops of perspiration) resembled shining stars in the reddish evening sky.

प्रोल्लसत्कुण्डलप्रोतपञ्चरागदलत्विषा ।

कृष्णोत्तरासङ्गरुचं विदधच्चोतपल्लवीम् ॥ १९ ॥

CON: प्रोल्लसत्कुण्डलप्रोतपञ्चरागदलत्विषा कृष्णोत्तरासङ्गरुचं चोतपल्लवी विदधत् (जगाद) ।

TRANS: (He spoke) rendering the colour of his dark upper garment to have the hue of mango sprouts, on account of the lustre of pieces of ruby, strung in his dangling ear-rings.

(ककुप्त्रिकन्यावक्त्रान्तर्वासलब्धाधिवासया ।

(1966)

मुल्लामोदं मदिरया कृतानुध्यापमुद्गमन् ॥ २० ॥

CON: ककुप्त्रिकन्यावक्त्रान्तर्वासलब्धाधिवासया मदिरया कृतानुध्याप मुल्लामोदं उद्गमन् (जगाद) ।

TRANS: (He spoke) emitting a fragrance from his mouth which was mixed with (the smell) of wine which was scented by its stay inside the mouth of the daughter of Kakudmin.

जगाद वदनच्छयपश्यन्तपातिनः ।

नयन् मधुलिहः श्वेत्यमुदप्रदशनांशुभिः ॥ २१ ॥

CON: वदनच्छयपश्यन्तपातिनः मधुलिहः उदप्रदशनांशुभिः श्वेत्यं नयन् जगाद ।

TRANS: (He) spoke, making white by the bright rays from his teeth, the bees, which were hovering round the lotus in the form of his face.

यद्गामुदेवेनादीनमनादीनवमोरितम् ।

वक्षस्तस्तस्य सपदि क्रिया केवलमुत्तरम् ॥ २२ ॥

CON : वासुदेवेन अदीन अनादीनव यद् (वचः) ईरितं तस्य वचसः सपदि क्रिया केवलमुत्तरम् ।

TRANS : The vigorous and faultless speech as uttered by Kṛṣṇa, can have as its (appropriate) response quick action only.

नैतल्लघ्वपि भूयस्या वचो वाचातिशय्यते ।

इन्धनीघघग्निस्त्वया नात्येति पूषणम् ॥ २३ ॥

CON : लघु अपि एतद् वचः भूयस्या वाचा न अतिशय्यते; इन्धनीघघग्नि अति अग्नि. त्वया पूषणं न अत्येति ।

TRANS : This speech, though short, cannot be excelled by any elaborate one; fire, even consuming a mass of fuel, cannot excel the sun in lustre.

संक्षिप्तस्याप्यतोऽस्यैव वाक्यस्यार्थगरीयसः ।

सुविस्तरतरा वाचो भाव्यभूता भवन्तु मे ॥ २४ ॥

CON : अतः सुविस्तरतराः मे वाचः अस्य एव संक्षिप्तस्य अर्थगरीयसः वाक्यस्य भाव्यभूताः भवन्तु ।

TRANS : Let my words, at great length, be like commentaries on his brief and yet very meaningful speech.

विरोधिवचसो मूकान्वागीशानपि कुर्वते ।

जडानप्यनुलोमार्यान्प्रवाचः कृतिना गिरः ॥ २५ ॥

CON : कृतिना गिरः विरोधिवचसः वागीशान् अपि मूकान् कुर्वते; अनुलोमार्यान् जडान् अपि प्रवाचः (कुर्वते) ।

TRANS : The words of the wise render dumb-founded even masters of speech who intend to oppose, while they make eloquent even dull persons, but of a similar purpose.

षड्गुणाः शक्तयस्त्रयः सिद्धयश्चोदयास्त्रयः ।

अन्यानधीत्य व्याकर्तुमिति दुर्मेधसोऽप्यलम् ॥ २६ ॥

CON : दुर्मेधसः अपि अन्यान् अधीत्य षड्गुणाः, त्रयः शक्तयः सिद्धयः च, त्रयः उदयाः इति व्याकर्तुं अलम् ।

TRANS : Even dull-witted persons, after studying works (on polity) are able to expound that (in polity) there are six expedients, three powers, three attainments and three positions.

द्वितीयः सर्गः

अनिलोडितकार्यस्य वाग्जालं वाग्मिनो वथा ।

निमित्तादपराद्धेपोर्धानुष्कस्येव वलितम् ॥ २७ ॥

CON : अनिलोडितकार्यस्य वाग्मिनः वाग्जालं निमित्तात् अपराद्धेपोः
षानुष्कस्य वलितं इव वथा ।

TRANS : The verbose speech of an eloquent person, who has not deliberated over a task in hand, is in vain, like the bragging of an archer who has missed the mark.

सर्वकार्यंशरीरेषु मुक्त्वाद्भगस्कन्धपञ्चकम् । (1965)

सौगतानामिवात्मान्यो नास्ति मन्त्रो महीभृताम् ॥ २८ ॥

CON : सर्वकार्यंशरीरेषु अद्भगस्कन्धपञ्चकं मुक्त्वा सौगतानां अन्यः
शास्त्रा इव महीभृतां (अन्यः) मन्त्रः न अस्ति ।

TRANS : Kings have no other (plausible) counsel except (the consideration of) the five limbs of state policy, in all undertakings, just as Buddhists have no other 'self', apart from the five 'skandhas' in all evolved bodies.

मन्त्रो योध इवाधीरः सर्वाङ्गैः संवृत्तरपि ।

चिरं न सहते स्यातुं परेभ्यो भेदशङ्कया ॥ २९ ॥

CON : सर्वाङ्गैः संवृत्तः अपि. (उपलक्षितः) मन्त्रः अधीरः योधः इव
परेभ्यः भेदशङ्कया चिरं स्यातुं न सहते ।

TRANS : Counsel cannot wait for long, even when well-guarded in all aspects, through fear of exposure by enemies, like a nervous warrior, who cannot stand long (in a battle-field) even with all limbs well armoured, through fear of an onslaught by an enemy.

आत्मोदयः परज्यानिर्द्वयं नीतिरितीयती ।

तद्गुरोर्कृत्य कृतिभिर्वाचस्पत्यं प्रतायते ॥ ३० ॥

CON : आत्मोदयः परज्यानिः इति द्वयं इयमी नीतिः, तद् गुरोर्कृत्य
इतिभिः वाचस्पत्यं प्रतायते ।

TRANS : The state-craft just consists of (the two aspects.)
Rise of oneself and Fall of the enemy; keeping these in mind,
wise men make all learned dissertations on statecraft).

तृप्तियोगं परेणापि महिम्ना न महात्मनाम् ।

पूर्णचन्द्रोदयाकाङ्क्षी दृष्टान्तोऽत्र महार्णवः ॥ ३१ ॥

CON: महात्मना परेण अपि महिम्ना तृप्तियोगः न; पूर्णः चन्द्रोदया-
काङ्क्षी महार्णवः यत्र दृष्टान्तः ।

TRANS: The great are not satisfied even with highest
eminence; the great ocean, full, and yet longing for the moonrise
(to swell further), is an instance in point.

सम्पदा सुस्तिरमन्यो भवति स्वल्पयापि यः ।

कृतकृत्यो विधिर्मन्ये न वर्धयति तस्य ताम् ॥ ३२ ॥

CON: यः स्वल्पया अपि सम्पदा सुस्तिरमन्यः भवति तस्य तां
(अल्पसम्पदं) कृतकृत्यः विधिः न वर्धयति (इति) मन्ये ।

TRANS: I think that if one feels himself as well-established
by just a little prosperity, Destiny, feeling a smug complacency,
does not care to increase that (limited prosperity of such a
person).

समूलघातमघ्नन्तः पराग्नोद्यन्ति भानिनः ।

प्रध्वंसितान्धतमसस्तत्रोदाहरणं रविः ॥ ३३ ॥

CON: भानिनः परान् समूलघातं अघ्नन्तः न उद्यन्ति; प्रध्वंसितान्ध-
तमसः रविः तत्र उदाहरणम् ।

TRANS: Self-respecting persons never rise up without
completely annihilating their enemies; the sun, who destroys the
pitchy darkness, is an instance thereof.

विपक्षमपिलीकृत्य प्रतिष्ठा खलु दुर्लभा ।

अनीत्या पट्टकर्ता धूलिमुदकं नावतिष्ठते ॥ ३४ ॥

CON: विपक्षं अपिलीकृत्य प्रतिष्ठा दुर्लभा खलु; उदकं धूलि पट्टकर्ता
अनीत्या न अवतिष्ठते ।

TRANS: Stability indeed is difficult to achieve without
subjugating the enemy: water never rests unless it turns to
mud.

प्रियते पावदेकोऽपि रिपुस्तायत्पुतः सुखम् ।

पुरः विलग्नमिति सोमं हि संहिकेयोऽमुरद्वहाम् ॥ ३५ ॥

CON. यावद् एकः अपि रिपुः धियते तावन् कुतः सुखम् ? संहिकेयः
बभ्रुरद्रुहा पुर सोम विलम्बति हि ।

TRANS : Even while a single enemy survives, whence can
happiness be there ? The (one) son of Simhikā, does torment the
noon in the very presence of the enemies or demons (i. e. gods).

सखा गरीयान् शत्रुश्च कृत्रिमस्तौ हि कार्यत ।

स्याताममित्रो मित्रे च सहजप्राकृतावपि ॥ ३६ ॥

CON. कृत्रिम सखा शत्रु च गरीयान्; तौ हि कार्यत ; सहजप्राकृतौ
अपि अमित्रो मित्रे च स्याताम् ।

TRANS An incidental friend or foe is of great moment, for
both these (become so) by particular deeds. There can also be
other types of friends and foes that are made by birth (sahaja) or
by territory (prakṛta).

उपकर्त्रारिणा सन्धिर्न मित्रेणापकारिणा ।

उपकारापकारी हि लक्ष्यं लक्षणमेतयोः ॥ ३७ ॥

CON : उपकर्त्रा अरिणा सन्धि (कार्यः), अपकारिणा मित्रेण न,
उपकारापकारी एतयोः लक्षण लक्ष्य हि ।

TRANS : Peace may be made with an obliging enemy but
not with a treacherous friend, for after all, obligation or harm
are the distinguishing marks of these.

त्वया विप्रकृतश्चैद्यो हविमणीं हरता हरे ।

बद्धमूलस्य मूलं हि महद्वैरतरो स्त्रिय ॥ ३८ ॥

CON : हरे हविमणीं हरता त्वया चैद्य. विप्रकृत ; बद्धमूलस्य वैरतरो

स्त्रिय हि महद् मूलम् ।

TRANS : O Hari, you have estranged the king of Cedi,
when you kidnapped Rukmiṇī. Ladies indeed are the solid root
of a deed rooted tree of enmity.

त्वयि भौमं गते जेतुमरोसीत्स पुरीमिमाम् ।

प्रोपितायमण मेरोरन्धकारस्तटीमिव ॥ ३९ ॥

CON : त्वयि भौमं जेतुं गते स इमां पुरीं अन्धकार. प्रोपितायमण मेरो.
तटी इव अरोत्सीद् ।

TRANS : When you had gone to conquer Bhauma (i. e. Narakāsura), he besieged this city, like darkness engulfing the slope of Meru, when the sun has left it.

आलप्यालमिदं बभ्रोर्यत्स दारानपाहरत् ।

कथापि खलु पापानामलमथेयसे यतः ॥ ४० ॥

CON : यत् स बभ्रोः दारान् अपाहरत् इदं आलप्य अलम्; यतः पापानां कथा अपि खलु अथेयसे अलम् ।

TRANS : There is no need to mention that he kidnapped the wife of Babhru; for even a mention of sinners leads to a great evil.

विराट् एवं भवता विराट्वा बहुधा च नः ।

निर्वर्त्यन्तेऽरिः क्रियया स सुतश्च वसः सुतः ॥ ४१ ॥

CON : एव भवता विराट् बहुधा च नः विराट्वा स श्रुतश्च वसः सुतः क्रियया अरिः निर्वर्त्यन्ते ।

That son of S'rutaśravas, in this way offended by you, and having offended us many times, has become an incidental enemy.

विधाय वैरं सामर्वे नरोऽरी य उदासते ।

प्रक्षिप्योर्दक्षिणं कक्षे शेरते तेऽभिमारुतम् ॥ ४२ ॥

CON : ये नरः सामर्वे अरी वैरं विधाय उदासते ते कक्षे उर्दक्षिणं प्रक्षिप्य अभिमारुतं शेरते ।

TRANS : They who, after making enemies with an irate person, remain negligent are (as though) lying down, facing the wind, after throwing blazing fire in a dried-up thicket.

मनागनम्यावृत्त्या वा कामं श्राम्यतु यः क्षमी ।

क्रियासमभिहारेण विराध्यन्तं क्षमेत कः ॥ ४३ ॥

CON : यः क्षमी (सः) मनाक् अनम्यावृत्त्या वा (विराध्यन्तं) कामं श्राम्यतु; क्रियासमभिहारेण विराध्यन्तं कः क्षमेत ।

TRANS : Let a forbearing person forgive (an enemy who offends but by) slight offence or an offence not repeated. But who can forgive an enemy who offends by multiple wrongs ?

अन्यदा भूषणं पुंसः क्षमा लज्जेव योषितः ।
पराक्रमः परिभवे वैयात्यं सुरतेष्विव ॥ ४४ ॥

CON : अन्यदा योषितः लज्जा इव पुंसः क्षमा भूषणम्; परिभवे (तु)
सुरतेषु वैयात्यं इव पराक्रमः भूषणम् ।

TRANS : Otherwise, forbearance to men, like bashfulness
to ladies, is an ornament, But valour is the ornament (to man)
in times of insult, as (is) boldness (to woman) in dalliance.

माजीवन्त्यः परावज्ञादुःखदग्धोऽपि जीवति ।
तस्याजननिरेवास्तु जननीक्लेशकारिणः ॥ ४५ ॥

CON : यः परावज्ञादुःखदग्धः अपि माजीवन् जीवति तस्य जननीक्लेश-
कारिणः अजनिः एव अस्तु ।

TRANS : He who ekes out a miserable existence, being
consumed by the grief of insult done by others, should rather
not have been born, only to cause pangs (of labour) to his
mother !

पादाहृतं यदुत्थाय मूर्धनिमधिरोहति ।
स्वस्थादेवापमानेऽपि देहिनस्तद्वरं रजः ॥ ४६ ॥

CON : यद् रजः पादाहृतं उत्थाय मूर्धनि अधिरोहति तद् अपमाने अपि
स्वस्थात् देहिनः वरम् ।

TRANS : Far better is dust which when struck by the feet
climbs on one's head, than a person who remains inactive even
when insulted !

असम्पादयतः कंचिदर्थं जातिक्रियागुणैः । (1960)
यदृच्छाशब्दवत्पुंसः संज्ञायै जन्म केवलम् ॥ ४७ ॥

CON : जातिक्रियागुणैः कञ्चिद् अर्थं असम्पादयतः पुंसः जन्म यदृच्छा-
शब्दवत् केवलं संज्ञायै ।

TRANS : In case of a man who achieves no good by his
caste, actions or qualities, his life is only for carrying a name like
a proper Noun (in grammar).

तुङ्गत्वमितरा नाद्री नेदं सिन्ध्यावगायता ।
अलङ्घनीयताहेतुभयं तन्मनस्विनि ॥ ४८ ॥

CON अद्री तुङ्गत्व, इतरा (=अगाधता) न, सिन्धौ अगाधता, इद (=तुङ्गत्व) न, मनस्विनि अलङ्घनीयताहेतु, तद उभयम् ।

TRANS A mountain has loftiness but no unfathomable depth, an ocean has unfathomable depth but not the other one (1 = loftiness) But in a spirited man both these exist, leading to his invincibility.

तुल्येऽपराधे स्वर्भानुर्भानुमन्त चिरेण यत् ।

हिमाशुमाशु ग्रसते तन्म्रदिम्न स्फुट फलम् ॥ ४९ ॥

CON स्वर्भानु अपराधे तुल्ये अपि भानुमन्त चिरेण ग्रसते हिमाशु आग यत, तत् म्रदिम्न स्फुट फलम् ।

TRANS That Rahu eclipses the Sun at longer intervals while he eclipses the moon at quicker intervals, when the offence of both is the same, is obviously the fruit (of the mildness of the moon).

स्वल्प प्रणमतेऽल्पेऽपि परवायावुपेयुषि ।

निदर्शनमसाराणां लघुबहुतृण नर ॥ ५० ॥

CON असाराणां निदर्शनं बहुतृणं लघु नर, अल्पे अपि परवाया उपेयुषि स्वयं प्रणमते ।

TRANS A mean spineless (lit. grass-like) person is a symbol of the weaklings, even with the slightest breeze (in the form) of enemy blowing he himself bends down

तेजस्विमध्ये तेजस्वी दवीयानपि गण्यते ।

पञ्चमं पञ्चतपसस्तपनो जातवेदसाम् ॥ ५१ ॥

CON दवीयान् अपि तेजस्वी तेजस्विमध्ये गण्यते, पञ्चतपस तपन जातवेदसां पञ्चमं (भवति) ।

TRANS A lustrous being, though distant, is counted amongst lustrous beings, to performers of the worship of the five fires, (the distant) sun serves as the fifth fire

अकृत्वा हेलया पादमुच्चैर्मूर्धसु विद्वियाम् ।

कथकारमनालम्बा कीर्तिर्धामिधिरोहति ॥ ५२ ॥

CON उच्चं विद्विया मूर्धसु हेलया पाद अकृत्वा कथकार अनालम्बा कीर्तिं धामिधिरोहति ।

TRANS How can fame climb up to heaven, without support, unless it plants its foot easily on the lofty heads of enemies ?

अदकाधिरोपितमृगश्चन्द्रमा मृगलाञ्छन ।

केसरी निष्ठुरक्षिप्तमृगयूथो मृगाधिप ॥ ५३ ॥

CON अदकाधिरोपितमृग चन्द्रमा मृगलाञ्छन निष्ठुरक्षिप्तमृगयूथ-
केसरी मृगाधिप ।

TRANS The moon, who places a deer in her lap, is called 'one having the stain of a deer', (while) the lion, who merci-
lessly attacks herds of deer is called ' the lord of deer '

चतुर्थोपायसाध्ये तु रिपो सान्त्वमपन्निया ।

स्वेद्यमामज्वर प्राज्ञ कोन्भसा परिपिञ्चति ॥ ५४ ॥

CON चतुर्थोपायसाध्ये तु रिपो सान्त्व अपक्रिया, स्वेद्य आमज्वर क-
प्राज्ञ अम्मसा परिपिञ्चति ।

TRANS Peaceful approach is wrong policy in case of an
enemy who can only be conquered by the fourth means (i e war),
which wise person shall sprinkle with water a person who suffers
from a fever which requires sweating ?

सामवादा सकोपस्य तस्य प्रत्युत दीपका ।

प्रतप्तस्येव सहसा सपिपस्तोयबिन्दव ॥ ५५ ॥

CON सकोपस्य तस्य सामवादा सहसा प्रतप्तस्य सपिपः तोयबिन्दवः
इव प्रत्युत दीपका ।

TRANS Words of peace to such a wrathful enemy only
act as inflammers like waterdrops to ghee which is extremely
heated

गुणानामययातय्यादर्थं विप्लावयन्ति ये ।

अमात्यव्यञ्जना राज्ञा दूष्यास्ते शत्रुसजिता ॥ ५६ ॥

CON गुणानां अययातय्यात अर्थं ये विप्लावयन्ति ते अमात्यव्यञ्जना-
शत्रुसजिता राज्ञा दूष्या ।

TRANS Those (ministers) who spoil the interest of a king
by a wrong assessment of means of statecraft, should be
condemned as their enemies in the garb of ministers

स्वशक्त्युपचये केचित्परस्य व्यसने परे ।

यानमाह्वरतदासीनं त्वामुत्थापयति द्वयम् ॥ ५७ ॥

CON : केचित् स्वशक्त्युपचये यानं आहुः, अपरे परस्य व्यसने (यानं आहुः), तद् द्वय उदासीनं त्वा उत्थापयति ।

TRANS : Some advise expedition when one is in a position of strength; others advise it when the enemy is in a bad way; both these conditions (obtaining now) are arousing you, who are unconcerned.

लिलङ्घयिष्यतो लोकानलङ्घ्यान् अलघीयसः ।

यादवाम्भोनिधीरुन्धे वेल्लेव भवतः क्षमा ॥ ५८ ॥

CON : लोकान् लिलङ्घयिष्यतः अलङ्घ्यान् अलघीयतः यादवाम्भोनिधीन् सवतः क्षमा वेल्ल इव रुन्धे ।

TRANS : Your forbearance, acting like shore, is holding back the oceans in the form of Yādavas, who are (otherwise) eager to over-run the world, are (themselves) invincible and are mighty.

विजयस्त्वयि सेनायाः साक्षिमात्रेऽपदिश्यताम् ।

फलभाजि समीक्ष्योक्ते बुद्धेर्भोग इवास्मि ॥ ५९ ॥

CON : सेनायाः विजयः साक्षिमात्रे फलभाजि त्वयि, समीक्ष्योक्ते आस्मि बुद्धेः भोगः इव अपदिश्यताम् ।

TRANS : Let victory be obtained by your armies, while you merely remain an on looker like all experience being obtained by Buddhi, while the individual self to whom its fruit accrues remains merely as a witness, according to S'mkha view.

हते हिडिम्बरिपुणा राज्ञि द्वैमातुरे युधि ।

चिरस्य मित्रव्यसनी सुदमो दमघोषजः ॥ ६० ॥

CON : हिडिम्बरिपुणा द्वैमातुरे राज्ञि युधि हते चिरस्य मित्रव्यसनी दमघोषजः सुदमः ।

TRANS : Since long, when the enemy of Hidimba (i. e. Bhima) killed king Jarāsandha in a battle, the son of Damaghoṣa is suffering the loss of a friend, and he can be easily conquered

नीतिरापदि यद्गम्य परस्तन्मानिनो हि ये ।

विधुविधुतुदस्येव पूर्णस्तस्योत्सवाय स ॥ ६१ ॥

CON पर आपदि गम्य (इति) नीति यद तद मानिन हि ये, पूर्ण
स विधु विधुतुदस्य इव तस्य उ सवाय ।

TRANS And a proud person is ashamed to follow the
policy of attacking an enemy in his plight, he rather likes to meet
him at his full power like Rahu harassing the full moon only

अन्यदुच्छृङ्खल सस्वमन्दच्छास्त्रनियन्त्रितम् ।

सामानाधिकरण्य हि तेजस्तिमिरयो कुत ॥ ६२ ॥

CON अ यद उच्छृङ्खल सस्व अयम् शास्त्रनियन्त्रितम्, तेजस्तिमिरयो
सामानाधिकरण्य कुत हि ।

TRANS An uncurbed energy is one thing and energy
curbed by Sastras in another thing How can light and darkness
co exist at the same place ?

इन्द्रप्रस्यगमस्तावत्कारि मा सन्तु चेदय ।

आस्माकदन्तिसानिव्याद्वामनीभूतभूरुह ॥ ६३ ॥

CON इन्द्रप्रस्यगमस्तावत् मा कारि, चेदय आस्माकदन्तिसानिव्यात्
वामनीभूतभूरुह स तु ।

TRANS Let not the journey to Indraprastha be made
(at present) let the Cedis have the trees therein dwarfed by the
proximity of our elephants

निषद्वीवघासारप्रसारा गा इव व्रजम् ।

उपरुधन्तु दाशार्हा पुरीं माहिष्मतीं द्विप ॥ ६४ ॥

CON दाशार्हा निषद्वीवघासारप्रसारा व्रज गा इव माहिष्मती पुरीं
द्विप उपरुधन्तु ।

TRANS Let the Dvātrīṃ obstructing food supplies,
re-inforcements and supplies of materials beset the enemy in
the city of Mahiṣmati. Like kine penned in a cow pen, with the
ingress and egress of yokes of milk pails stopped

यजना पाण्डव स्वर्गमवाचद्वस्तवत्विन ।

अथ द्विपत सय स्वायं समीहते ॥ ६५ ॥

CON : पाण्डवः यजताम्; इन्द्रः स्वर्गं अवतु; इनः तपतु; वयं द्विषतः
हनाम; सर्वः स्वार्थं समीहते ।

TRANS : Let the son of Pāṇḍu (i. e. Yudhiṣṭhira) perform
the sacrifice; let Indra protect heaven; let Sun shine; let us slay
our enemies Each one (after all) seeks self-interest.

प्राप्यतां विद्युतां सम्पत्सम्पर्कादिकरोचिषाम् ।

क्षस्त्रेद्विपच्छिरश्छेदप्रोच्छलच्छोणितोक्षितैः ॥ ६६ ॥

CON : द्विपच्छिरश्छेदप्रोच्छलच्छोणितोक्षितैः क्षस्त्रैः अकरोचिषां संपर्कात्
विद्युतां सम्पत् प्राप्यताम् ।

TRANS : May the weapons, besmeared with the gushing
blood from the lopped heads of enemies glisten like flashes of
lightning by coming in contact with Sun's rays.

इति संरम्भिणो वाणीर्बलस्यालेख्यदेवताः ।

सभाभित्तिप्रतिध्वानैर्भयादन्यदन्निव ॥ ६७ ॥

CON : इति संरम्भिणो बलस्य वाणीः आलेख्यदेवताः सभाभित्तिप्रति-
ध्वानैः भयाद् इव अन्यदन् ।

TRANS : These words of the haughty Balarāma, the
painted goddesses repeated as though under the guise of the echoes
arising from the walls of the hall.

निशम्य ताः शेषगवीरभिघातुमधोक्षजः ।

शिष्याय बृहता पत्युः प्रस्तावमदिशद्दृशा ॥ ६८ ॥

CON : अधोक्षजः ताः शेषगवीः निशम्य बृहता पत्युः शिष्याय अभिघातुं
दृशा प्रस्तावं अदिशत् ।

TRANS : Oh hearing these words of Ś'eṣa (i. e. Balarāma).
Adhokṣaja (i. e. Kṛṣṇa) signalled by a glance to the disciple of
Bṛhaspati (i. e. Uddhava) to speak out (his mind).

भारतीमाहितभरामयानुद्धतमुद्धयः ।

तस्यामुत्प्यानुजयज्जगादाग्रे गदाग्रजम् ॥ ६९ ॥

CON : अयः उद्धयः आहितभरामयानुद्धतं गदाग्रजं अग्रे
उत्प्यानुजय् जगाद ।

TRANS : Then Uddhava modestly spoke, like Bṛhaspati
the (following) significant and true words in the presence of
Kṛṣṇa.

सम्प्रत्यसाम्प्रतं वक्तुमुक्ते मुसलपाणिना ।

निर्धारितेऽयं लेखेन खलु क्त्वा खलु वाचिकम् ॥ ७० ॥

CON: सम्प्रति मुसलपाणिना उक्ते वक्तुं असाम्प्रतम्; लेखेन अर्थे निर्धारिते वाचिकं खलु क्त्वा खलु ।

TRANS: Now when Balarama has spoken out (his mind), it will not be appropriate for me to speak. When a matter has been decided in writing, any oral discussion thereon is superfluous.

तथापि यन्मय्यपि ते गुरुरित्यस्ति गौरवम् ।

तत्प्रयोजककर्तृत्वमुपैति मम जल्पतः ॥ ७१ ॥

CON: तथापि ते मय्यपि ते गुरुः इति यद् गौरव अस्ति तत् जल्पतः मम प्रयोजककर्तृत्वं उपैति ।

TRANS: Yet the regard which you have for me as an elder, makes me inclined to speak (about my views).

वर्णः कतिपर्यंरेव ग्रथितस्य स्वरैरिव ।

अनन्ता वाङ्मयस्याहो गेयस्येव विचित्रता ॥ ७२ ॥

CON: कतिपर्यः वर्णः एव ग्रथितस्य वाङ्मयस्य (कतिपर्यः एव) स्वरैः इव (ग्रथितस्य) गेयस्य इव अनन्ता विचित्रता अहो ।

TRANS: An endless variety is there in speech, made up of a few letters, as it is in song, made up of a few notes.

बहुवपि स्वेच्छया वामं प्रकीर्णमभिधीयते ।

अनुज्झितार्थसम्बन्धः प्रबन्धो दुरुदाहरः ॥ ७३ ॥

CON: स्वेच्छया प्रकीर्णं बहु अपि वामं अभिधीयते; अनुज्झितार्थसम्बन्धः प्रबन्धः दुरुदाहरः ।

TRANS: One can at will speak much disconnected stuff on a topic, but a thesis of cogent reasoning is difficult to be put forth.

ग्रदीयसीमपि घनामनल्पगुणकल्पिताम् ।

प्रसारयन्ति कुशलाश्चित्रां वाचं पटोमिव ॥ ७४ ॥

CON: कुशलाः ग्रदीयसीं अपि घनां अनल्पगुणकल्पितां चित्रां वाचं पटो

TRANS: Expert speakers deliver well-decorated speech, which is soft, substantial, and possessed of numerous stylistic excellences, like expert weavers who fashion a multicoloured cloth, soft to touch but firm in texture, and woven with numerous threads

विशेषविदुषः शास्त्रं यत्तद्वोद्ग्राह्यते पुर ।

हेतुः परिचयस्यैवैव वक्तुर्गुणनिकैव सा ॥ ७५ ॥

CON. विशेषविदुषः तव पुरं यत्तद्वोद्ग्राह्यते सा वक्तुः परिचयस्यैव हेतुः गुणनिका एव ।

TRANS When Śāstra is being quoted—before you who know all its special branches, it is only a revision on the part of the speaker (viz. myself) leading to his firm mastery thereof

प्रज्ञोत्साहयत स्वामी यत्तेताधातुमात्मनि ।

तौ हि मूलमुदेष्यन्त्या जिगीषोरात्मसम्पदम् ॥ ७६ ॥

CON अतः स्वामी प्रज्ञात्साहो आत्मनि आधातुं यनेत, हि तौ उदेष्यन्त्या जिगीषो आत्मसम्पदं मूलम् ।

TRANS A king should, therefore, try to cultivate for himself. Intellect and 'Enthusiasm, those two are the basis of the would be personal power of a conquest minded king

सोपयाना धियः क्षीराः स्वयंसी सत्त्वयन्ति ये ।

तत्रानिश्च निषण्णास्ते जानते जातु न श्रमम् ॥ ७७ ॥

CON ये क्षीराः सोपयाना स्वयंसी धियः सत्त्वयन्ति ते तत्र अनिश्च निषण्णा जातु श्रमं न जानते ।

TRANS Those who make an upholstered couch of a discriminating and firm will and constantly lie thereon, never know what fatigue is

स्पृशन्ति शरवत्क्षणाः स्तोकमन्तविशन्ति च ।

बहुस्पृशापि स्थूलेन स्थीयते बहिर्हृत्स्मवत् ॥ ७८ ॥

CON तीक्ष्णा शरवत् स्तोकं स्पृशन्ति अन्तः च विशन्ति, बहुस्पृशा अपि स्थूलेन अश्मवत् बहिः स्थीयते ।

TRANS The sharp witted persons, like (sharp) arrows hit a limited area but penetrate deep inside, while a dull-witted person, like a stone, strikes a large area, but remains outside only, ।

TRANS: Expert speakers deliver well-decorated speech, which is soft, substantial, and possessed of numerous stylistic excellences, like expert weavers who fashion a multicoloured cloth, soft to touch but firm in texture, and woven with numerous threads.

विशेषविदुषः शास्त्रं यत्तद्वोद्ग्राह्यते पुरः ।

हेतुः परिचयस्थैर्ये वक्तुर्गुणनिर्ये सा ॥ ७५ ॥

CON: विशेषविदुषः तव पुरः यत् शास्त्रं उद्ग्राह्यते सा वक्तुः परिचयस्थैर्ये हेतुः गुणनिर्ये एव ।

TRANS: When S'āstra is being quoted before you who know all its special branches, it is only a revision on the part of the speaker (viz. myself) leading to his firm mastery thereof.

प्रज्ञोत्साहवतः स्वामी यतेताघातुमारमनि ।

तौ हि मूलमुदेष्यन्त्या जिगीषोरात्मसम्पदः ॥ ७६ ॥

CON: अतः स्वामी प्रज्ञोत्साही आत्मनि आघातुं यतेत; हि तौ उदेष्यन्त्या जिगीषोः आत्मसम्पदं मूलम् ।

TRANS: A king should, therefore, try to cultivate for himself. Intellect and Enthusiasm, those two are the basis of the would be personal power of a conquest-minded king.

) सोपधानां धियं धीराः स्वयंसीं सत्त्वयन्ति ये ।

तत्रानिशं निषण्णास्ते जानते जातु ॥ अमम् ॥ ७७ ॥

CON: ये धीराः सोपधाना स्वयंसी धियं सत्त्वयन्ति ते सत्र अनिशं निषण्णा जातु अमम् न जानते ।

TRANS: Those who make an upholstered couch of a discriminating and firm will and constantly lie thereon, never know what fatigue is.

स्पृशन्ति शरवत्तीक्ष्णाः स्तोकमन्तविशन्ति च ।

बहुस्पृशापि स्थूलेन स्थीयते बहिरश्मवत् ॥ ७८ ॥

CON: तीक्ष्णाः शरवत् स्तोकं स्पृशन्ति अन्तः च विशन्ति; बहुस्पृशा अपि स्थूलेन अश्मवत् बहिः स्थीयते ।

TRANS: The sharp witted persons, like (sharp) arrows hit a limited area but penetrate deep inside, while a dull-witted person, like a stone, strikes a large area, but ~~as~~ outside of

आरभन्तेऽल्पमेवाज्ञा. कामं ध्याय भवन्ति च ।

महाराभा. घृतपियमिच्छन्ति च निराकुलाः ॥ ७९ ॥

CON: कृताः अल्पं एव आरभन्ते कामं ध्याय च भवन्ति; ७८पियः महाराभाः निराकुलाः च निच्छन्ति ।

TRANS: Ignorant men start on small objectives but are much agitated; wise men (on the other hand) initiate big undertakings, but remain unruffled.

उपायमास्थितस्यापि नश्यन्त्या. प्रमाद्यत. ।

हन्ति नोपशयस्योऽपि शयालुमुंगयुर्मुगान् ॥ ८० ॥

CON: उपायं आस्थितस्य अपि प्रमाद्यतः अर्थाः नश्यन्ति; शयालुः गयुः उपशयस्यः अपि मुगान् न हति ।

TRANS: The objectives of a careless person, even when he adopts the right means, are (often) lost; a sleepy hunter, even in his protective pit, cannot kill any animals

उदेतुमात्यजघ्नीर्हं राजसु द्वादशस्यपि ।

जिगीषुरेको दिनकृदादित्येत्थिव कल्पते ॥ ८१ ॥

CON: जिगीषु एक. द्वादशसु अपि राजसु दिनकृत्. आदित्ये १२ ईहा अत्यजन् उदेतु कल्पते ।

TRANS: It is only the victory-minded king amongst the twelve kings (of Rajamapala), who, not giving up energetic action, is able to rise, as the sun, amongst the twelve Ādityas.

बुद्धिशस्त्रं प्रकृत्यद्वातो घनमवृत्तिकञ्चुकः ।

चारेक्षणो दूतमुग्र. पुरुष कोऽपि पार्थिव. ॥ ८२ ॥

CON: बुद्धिशस्त्रः प्रकृत्यद्वातः घनमवृत्तिकञ्चुकः चारेक्षणः दूतमुग्रः पार्थिवः कः अपि पुरुषः ।

TRANS: A king is an extraordinary personage, with intellect as his weapon, the, (seven) constituents of state as his limbs, the close secrecy of his counsel as his armour, spies as his eyes, and envoys as his mouth

तेजः क्षमा वा नैकान्तं कालज्ञस्य महोपते ।

नैकमोज प्रसादो वा रसभावविद कवे ॥ ८३ ॥

CON कालज्ञस्य महीपते तेज क्षमा वा एवान्त न, रसभावविद
पदे एकं भोज प्रसाद वा न ।

TRANS A king who minds the timing of actions, never entirely relies on power or peace, a poet, who understands the depiction of sentiment and emotions, does not exclusively follow either the ornate style or the simple one

कृतापचारोऽपि परैरनाविष्कृतविक्रिय ।

असाध्य कुरुते कोप प्राप्ते काले गदो यथा ॥ ८४ ॥

CON परं कृतापचार अपि अनाविष्कृतविक्रिय असाध्य गद यथा
काले प्राप्ते कोप कुरुते ।

TRANS (A shrewd king) even when offended against by others does not display any irritation, but becoming invincible, displays his anger at the right time like a disease, even when wrongly treated by others does not show any (immediate) aggravation but becoming incurable strikes down at the proper time.

मृदुव्यवहित तेजो भोक्तुमर्थान्प्रकल्पते ।

प्रदीप स्नेहमादत्ते दक्षयाभ्यन्तरस्थया ॥ ८५ ॥

CON मृदुव्यवहित तेज अर्थान् भोक्तुं प्रकल्पते, प्रदीप अन्तरस्थया
दक्षया स्नेह आदत्ते ।

TRANS Lustre covered by mildness is capable of enjoying its objectives. A lamp draws up oil by means of the (soft) wick which lies inside

नालम्बते द्रष्टिकता न निषीदति पौरुषे ।

शब्दार्थौ सत्कविरिव द्वयं विद्वानपेक्षते ॥ ८६ ॥

CON विद्वान् द्रष्टिकता न आलम्बते (तथा केवले) पौरुषे न निषीदति,
सत्कवि शब्दार्थौ इव द्वयं अपेक्षते ।

TRANS A wise person does not resort to (mere) fatalism nor relies (merely) on human endeavour but he uses both (suitably) like a poet who attends to both word and sense

स्थापिनोऽर्थं प्रवर्तन्ते भावा सञ्चारिणो यथा ।

रसस्यैकस्य भूयांसस्तथा नेतुमंहीभूत ॥ ८७ ॥

CON: यथा मयासिः सञ्चारिणः भावाः एवस्य स्थायिनः रसस्य अयं प्रवर्तन्ते तथा महोमतः नेतुः (अयं प्रवर्तन्ते) ।

TRANS: Just as the different variable emotions become active for the sake of one permanent emotion, so also several kings subserve the purpose of one supreme (stable) leading king.

तन्त्रावापविदा योगैर्मण्डलान्यधितिष्ठता । (1965)

मुनिप्रहा नरेन्द्रेण कणीन्द्रा इव क्षत्रवः ॥ ८८ ॥

CON: तन्त्रावापविदा योगैः मण्डलानि अधितिष्ठता नरेन्द्रेण क्षत्रवः कणीन्द्रा इव मुनिप्रहा ।

TRANS: By a king, who knows matters of home and foreign policy, and who by the (four) expedients of policy, rules over his circle of feudatories, enemies can easily be curbed just as by a magician, who knows the science of charms and herbs who by meditation can rule the mystic diagrams, serpents shows and can easily be curbed.

करप्रचेयामुत्तुङ्ग प्रभुशक्ति प्रयीयसीम् ।

प्रज्ञाबलबृहन्मूल फलत्पुत्साहपादपः ॥ ८९ ॥

CON. उत्तुङ्ग. प्रज्ञाबलबृहन्मूलः पुत्साहपादपः करप्रचेया प्रयीयसीं प्रभुशक्ति फलति ।

TRANS The lofty tree of enthusiasm, having the deep root of power of counsel, bears as fruit the great power of sovereignty, that can be plucked by the hand (pun that can be augmented by taxes).

अनल्पत्वात्प्रधानत्वाद्वशस्येवेतरे स्वराः ।

विजिगीषोर्नृपतय प्रयान्ति परिवारताम् ॥ ९० ॥

CON: अनल्पत्वात् प्रधानत्वात् वशस्य इतरे स्वरा इव विजिगीषोः नृपतयः परिवारता प्रयान्ति ।

TRANS. The other kings become the retinue of the conqueror on account of his greatness and pre-eminence, just as the other notes (of musical instruments) subserve the note of the flute, because of its volume and prominence.

अप्यनारभमाणस्य विभोरुत्यादिता. परैः ।

अप्यनारभमाणस्य विभोरुत्यादिता. परैः ॥ ९१ ॥

CON. अनागमम जस्य अपि विभो परे उत्पादिता. अर्था विहाय
शब्दा इव गूणता व्रजन्ति ।

TRANS. Objectives achieved by others are ascribed to the Sovereign, though he does not exert for these, just as sounds created by other agencies, become the qualities of the ether (which itself is inactive)

यातव्यपाणिग्राहादिमालायामधिकद्युति ।

एकार्थतन्तुप्रोतायां नायको नायकायते ॥ ९२ ॥

CON. एकार्थतन्तुप्रोतायां यातव्यपाणिग्राहादिमालायां अधिकद्युति
नायक नायकायते ।

TRANS. The leader (of the Rajamandala), having greater lustre, appears like the central gem in the garland of (gems in the form of) enemy in front, enemy in the rear etc., strung in the thread of a common aim

षाड्गुण्यमुपयुञ्जीत शक्त्यपेक्षो रसायनम् ।

भवन्त्यस्येवमङ्गानि स्यात्स्नूनि बलवन्ति च ॥ ९३ ॥

CON. शक्त्यपेक्ष षाड्गुण्य रसायन उपयुञ्जीत, एव अस्य अङ्गानि
स्यात्स्नूनि बलवन्ति च भवन्ति ।

TRANS. A king desirous of (enhancing) power should use the elixir of six expedients, thereby his limbs (constituents of state) become firm and strong

स्थाने शमवता शक्त्या व्यापामे वृद्धिरङ्गिणाम् ।

अयथाबलमारम्भो निदान क्षयसम्पदः ॥ ९४ ॥

CON. स्थाने शमवता अङ्गिणा शक्त्या व्यापामे वृद्धि, अयथाबल
आरम्भ क्षयसम्पद निदानम् ।

TRANS. In case of persons (pun. kings), who rest appropriately and exert as per their strength, there is prosperity, (on the other hand) an undertaking beyond one's strength is a (sure) indication of utter ruin.

तदीशितार चेदीना भवास्तमवमस्त मा ।

निहन्त्यरीनेकपदे य उदात्त स्वरानिव ॥ ९५ ॥

CON. तद् त चेदीनां ईशितार भवान् मा अवमस्त य उदात्तः स्वरान्
इव अरीन् एकपदे निहन्ति ।

TRANS : Therefore you should not neglect (as insignificant) that king of Cedis, who strikes his enemies in one stroke, like the Udatta note which makes low (renders anudatta) all other notes in a word.

मा वेदि यदसावेको जेतव्यश्चेदिराडिति ।

राजयक्षमेव रोगाणां समूहः स महीभृताम् ॥ ९६ ॥

CON : असौ चेदिराड् एकः (अतः) जेतव्य इति मा वेदि; स राज-यक्षमा रोगाणां इव महीभृतां समूहः ।

TRANS : You should not suppose that the king of Cedis is one individual king and hence (easily) conquerable; he represents a group of kings like Tuberculosis that of diseases.

सम्पादितफलात्तेन सपक्षः परभेदनः ।

कार्मुकेणैव गुणिना बाणः संघानमेप्यति ॥ ९७ ॥

CON : सम्पादिनफलः सपक्षः परभेदनः बाणः गुणिना तेन कार्मुकेण इव मन्थानं एप्यति ।

TRANS : Bana (*pun* : an arrow), who has received benefits from him (*pun* . fitted with a point), who has allies (*pun* : which has feathers attached), and who is a destroyer of enemies (*pun* : which can pierce others) will form an alliance with him who is possessed of merits (*pun* : like an arrow fixed to a strong bow).

ये चान्ये कालयवनशाल्वरुक्मिद्रुमादयः ।

तमस्वभावास्तेऽप्येनं प्रदोषमनुयायिनः ॥ ९८ ॥

CON : ये च अन्ये कालयवनशाल्वरुक्मिद्रुमादयः तमस्वभावाः ते अपि एनं प्रदोष अनुयायिनः ।

TRANS : And the other persons like Kalayavana, S'alva, Rukmi, Druma and the like, who are of a dark (evil) nature, will follow him like darkness following even-tide.

उपजाय कृतस्तेन तानाकोपवतस्त्वयि ।

आशु दीपयतांस्पोऽपि साग्नीनेषानिवाहलः ॥ ९९ ॥

CON : तेन वृत्तः अत्र अपि उपजायः त्वयि आकोपवत्, तान् अनिलः साग्नीन् एषान् इव आशु दीपयिता ।

TRANS : Even a slight secret incitement by him, shall make them flare up quickly, as they already are enraged against you, like a slight breeze even, flaring up fuel on fire.

बृहत्सहाय. कार्यान्ति क्षोदीयानपि गच्छति ।

सम्भूयाम्भोधिमभ्येति महानद्या नगापगा ॥ १०० ॥

CON. बृहत्सहाय क्षोदीयान् अपि कार्यान्ति गच्छति । नगापगा महानद्या सम्भूय अम्भोधि अभ्येति ।

TRANS: An insignificant person too, if aided by mighty, achieves success in his task, a mountain-stream reaches the ocean by mingling with a big river

तस्य मित्राण्यमित्रास्ते ये च ये चोभये नृपाः ।

अभियुक्त त्वयेन ते गन्तारस्त्वामत परे ॥ १०१ ॥

CON: ये तस्य मित्राणि ये च ते अमित्रा ते उभये नृपाः त्वया अभियुक्त एन गन्तार, अतः परे त्वाम् ।

TRANS Those who are his friends and those who are your foes, both these categories of kings will go over to him, when he is attacked by you. Others will come to your side.

मल्लविघ्नाय सकलमित्यमुस्याप्य राजकम् ।

हन्त जातमजातारे. प्रथमेन त्वयारिणा ॥ १०२ ॥

CON: इदम् मल्लविघ्नाय सकल राजक उत्थाप्य, हन्त अजातारे. त्वया प्रथमेन वरिणा जात (अजनि) ।

TRANS. In this way putting all the group of kings in turmoil, to the detriment of (Yudhishtira's sacrifice) You will have become the foremost enemy of enemy less (Yudhishtira) !

सम्भाव्य त्वामतिभरक्षमस्कन्धं स गान्धवः ।

सहायमध्यरधुरां धर्मराजो विवक्षते ॥ १०३ ॥

CON. गान्धव. स. धर्मराजः अतिभरक्षमस्कन्धं त्वां सहायं सम्भाव्य अध्वरधुरां विवक्षते ।

TRANS: Dharmaraja, that kin of yours, intends to bear the yoke of sacrifice expecting you, capable of shouldering big burden, as a helper.

महात्मानोऽनुगृह्णन्ति भजमानान् रिपून्पि ।

सपत्नी प्राप्यनर्यासि सिन्धवो मगनिम्नगा ॥ १०४ ॥

CON: महत्मान् भजमानान् रिपून् अपि अनुगृह्णन्ति । सिन्धवः सपत्नी मगनिम्नगा. अस्मि प्राप्यन्ति ।

TRANS: The great ones oblige even pliant enemies Big rivers lead to the ocean even their co wives, the mountain streams.

चिरादपि बलात्कारो बलिनः सिद्धयेऽरिषु ।

छन्दानुवृत्तिदुःसाध्याः सुहृदो विमनीकृताः ॥ १०५ ॥

CON. बलिन अरिषु चिराद् अपि बलात्कारः सिद्धये । विमनीकृताः सुहृदः (तु) छन्दानुवृत्तिदुःसाध्याः ।

TRANS: In case of a powerful person, an attack on the enemy (by him) even if a delayed one, succeeds, but estranged friends are difficult to be reconciled (even) by following their whims (later on).

मन्यसेऽरिवध श्रेयान्प्रीतये नाकिनामपि ।

पुरोडाशभुजामिष्टमिष्टं कर्तुमलंतराम् ॥ १०६ ॥

CON: नाकिना प्रीतये अरिवधः श्रेयान् इति मन्यसे (चेत्), पुरोडाश-भुजा इष्ट कर्तुं इष्ट (=यागः) अलंतराम् ।

TRANS: If you feel that the destruction of enemies will be (more) to the delight of gods, even the sacrifice is equally capable to achieve the delight of the enjoyers of oblations (i. e. gods).

अमृतं नाम यत्सन्तो मन्त्रजिह्वेषु जुह्वति । (१०६०)

शोभेव मन्दरक्षुब्धक्षुभिताम्भोधिचर्णना ॥ १०७ ॥

CON. अमृत नाम सन्तः मन्त्रजिह्वेषु यद् जुह्वति; मन्दरक्षुब्धक्षुभिताम्भोधिचर्णना शोभा एव ।

TRANS: What good men offer in sacrificial fires is really the nectar, the description of the agitated ocean churned with Mandara is only a poetic flourish !

सहिष्ये शतमागांसि सूनोस्त इति यत्त्वया ।

प्रतीक्ष्यं तत्प्रतीक्ष्यायै पितृष्वले प्रतिश्रुतम् ॥ १०८ ॥

CON: प्रतीक्ष्यायै पितृष्वले 'ते सूनोः शत आगांसि सहिष्ये' इति यत् त्वया प्रतिश्रुतं तत् प्रतीक्ष्यम् ।

TRANS: "I shall tolerate a hundred offences by your son"—this assurance which you have given to your father's sister, worthy of respect, should be respected by you.

तीक्ष्णा नारुन्तुदा बुद्धि कर्म शान्त प्रतापवत् ।

नोपतापि मन सोष्म वाक्का वाग्मिन सत ॥ १०९ ॥

CON सत बुद्धि तीक्ष्णा न अरुन्तुदा, कर्म प्रतापवत् स नम, मन सोष्म न उपतापि, वाग्मिन एका वाग ।

TRANS In case of a righteous man, his intellect is sharp, but not cutting others vitals, his action is heroic but peaceful his mind is warm but never harmful and his speech, though eloquent, is firm.

स्वयकृतप्रसादस्य तस्याह्नो भानुमानिव ।

समयावधिमप्राप्य नान्तायाल भवानपि ॥ ११० ॥

[CON अह्नो भानुमान् इव तस्य स्वयकृतप्रसादस्य अन्ताय समयावधि अप्राप्य भवान् अपि अल न ।

TRANS Even you are not capable, before the end of the destined time to kill him whom you yourself have favoured, just as the sun cannot prematurely cut short a day which he himself has illumined

कृत्वा कृत्यविदस्तीर्थेष्वन्त प्रणिधय पदम् ।

विदाकुर्वन्तु महत्तल विद्विषदम्भस ॥ १११ ॥

CON कृत्यविद प्रणिधय तीर्थेषु अन्त पदं कृत्वा महत् विद्विषदम्भस तल विदाकुर्वन्तु ।

TRANS Let expert spies, trying to enter into confidence of officers (of the enemy), find out the bottom of the deep lake in the form of enemy (like divers, walking down the steps, finding out the depth of a lake)

अनुसूत्रपदव्यासा सद्वृत्ति सन्निधयना ।

शब्दविद्येव नो भाति राजनोतिरपस्पशा ॥ ११२ ॥

CON अनुसूत्रपदव्यासा सद्वृत्ति सन्निधयना राजनीति, अपस्पशा, शब्दविद्या इव नो भाति ।

TRANS The science of polity, even without a single step beyond the maxims thereof, and even though affording good salaries and rewards, does not shine if no spies are appointed (in a state), just as the science of grammar, with the Nyāsa covering every word in the Sūtras and also with a good Vṛtti and good Bhāṣya, does not appear to advantage without the Paṣpāṣa

अज्ञातदोषदोषज्ञं दूष्योभयवेतनैः ।

भेदाः शत्रोरभिव्यक्तशासनैः सामवायिकाः ॥ ११३ ॥

CON : अज्ञातदोषः दोषज्ञः अभिव्यक्तशासनैः उभयवेतनैः शत्रोः सामवायिकाः उद्दूष्य भेदाः ।

TRANS : May spies, concealing their own weak points and studying those of the enemy, and drawing wages from both sides, alienate the allies of the enemy by displaying forged documents.

उपेयिवांसि कर्तारः पुरोमाजातशात्रवीम् ।

राजन्यकान्युपायज्ञैरेकार्यानि चरैस्तेव ॥ ११४ ॥

CON : उपायज्ञैः तव चरैः एकार्यानि राजन्यकानि अज्ञातशात्रवीं पुरीं उपेयिवांसि कर्तारः ।

TRANS : May your spies, knowing the means of statecraft, bring together to the city of Yudhishtira those groups of kings, who are (your sympathisers) having a common aim.

सविशेषं सुते पाण्डोर्भक्तिं भवति तन्वति ।

वैरागितारस्तरलाः स्वयं मत्सरिणः परे ॥ ११५ ॥

CON : पाण्डोः सुते भवति सविशेषं भक्तिं तन्वति तरलाः मत्सरिणः परे स्वयं वैरागितारः ।

TRANS : When the son of Pāṇḍu will demonstrate his specially great devotion towards you, the fickle-minded and envious enemies will themselves assume a hostile posture.

य इहात्मविदो विपन्नमघ्ये

सह संवृद्धियुजोऽपि भूभुजः स्युः ।

बलिपुष्टकुलादिवान्यपुष्टं

पृथग्स्मादचिरेण भाविता ते ॥ ११६ ॥

CON : ये इह विपन्नमघ्ये सह संवृद्धियुजः अपि भूभुज आत्मविद स्युः तैः बलिपुष्टकुलाद् अन्यपुष्टैः इव अचिरेण स्मात् पृथक् भाविता । -

TRANS : Those kings on the enemy side, who, even though risen to power with him, are discreet, will soon abandon him, like cuckoos going away from the family of crows, after growing up with crows.

सहजचापलदोषसमुद्धतश्चलितदुर्बलपक्षपरिग्रह ।

तव दुरासदवोर्यविभावसी क्षलभतां लभतामुसुहृद्गणः ॥ ११७ ॥

CON : सहजचापलदोषसमुद्धतः चलितदुर्बलपक्षपरिग्रहः असुहृद्गणः तव दुरासदवोर्यविभावसी क्षलभतां लभताम् ।

TRANS : May the host of enemies be moths in the fire of your invincible valour- (the host of enemies) arrogant through their natural wickedness (pun : aroused by their natural restlessness) and having the support of their weak allies crumbling (pun fluttering their weak wings)

इति विशकलितार्यामोदवीं वाचमेना-

मनुगतनयमार्गभिर्गलां दुर्नयस्य ।

जनितमुदमुदस्यादुच्चकैरुच्छितोरः-

स्थलनियतनियण्णश्रीभृतां शुश्रूषान्सः ॥ ११८ ॥

CON : सः इति विशकलितार्या मनुगतनयमार्गं दुर्नयस्य भर्गलां जनितमुदमुदश्चित्तोरःस्थलनियतनियण्णश्रीभृतां मोदवीं एनां वाचं शुश्रूषान् उच्चकैः उदस्यात् ।

TRANS : Having heard this speech of Uddhava, which was specific in import, which was in keeping with the rules of polity, which was a bar to wrong policy, which delighted him, and which was heard by Lakṣmi, who is ever resting on his broad chest, He (i. e. Lorp Kṛpā) rose up from his high seat.

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये अधश्चके मन्त्रवर्णनं नाम द्वितीयः सर्गः ।

तृतीयः सर्गः

कीबेरदिग्भागमपास्य मार्गमागस्त्यमुष्णांशुरिवावतीर्णः ।

अपेतयुद्धाभिनिवेशसौम्यो हरिर्हरिप्रस्थमय प्रतस्थे ॥ १ ॥

CON : अय अपेतयुद्धाभिनिवेशसौम्यः हरिः, कीबेरदिग्भागं अपास्य
भागस्य मार्गं अवतीर्णः उष्णांशुः इव, हरिप्रस्थं प्रतस्थे ।

TRANS : Then Hari, mild, as the urge for war was abated, started for Indraprastha, like the hot-rayed (Sun) leaving the direction of Kubera (i. e. north) and starting to the direction of Agastya (i. e. South).

जगत्पवित्रैरपि तं न पादैः स्पृष्टुं जगत्पूज्यमयुज्यतार्कः ।

यतो बृहत्पार्वणचन्द्रचारु तस्यातपत्रं बिभरांबभूवे ॥ २ ॥

CON : अर्कः जगत्पूज्यं तं जगत्पवित्रैः अपि पादैः स्पृष्टुं न अयुज्यत;
यतः तस्य बृहत्पार्वणचन्द्रचारु आतपत्रं बिभरांबभूवे ।

TRANS : The sun could not even think of touching him, adorable to the world, by his rays which hallowed the world, in as much as a parasol, as big and beautiful as the full moon was held over him.

मृणालसूत्रामलमन्तरेण स्थितश्चलच्चामरयोर्द्वयं सः ।

भेजेऽभित.पातुकसिद्धसिन्धोरभूतपूर्वा रचमम्बुराशे ॥ ३ ॥

CON : मृणालसूत्रामलं चामरयोः द्वयं अन्तरेण स्थितः सः अभित.पातुक-
सिद्धसिन्धोः अम्बुराशेः अभूतपूर्वा रच भेजे ।

TRANS : He, situated between a pair of chowries as white as lotus-fibres, displayed the unprecedented charm of the ocean flanked by the divine Ganges falling on both sides.

चित्राभिरस्योपरि मौलिभाजां भाभिर्भणोनामनणीयसीभिः ।

अनेकपातुच्छ्रिताश्मराशेर्गोवर्धनस्याकृतिरन्वकारि ॥ ४ ॥

CON : अस्य उपरि मौलिभाजा मणोनां अनगोपसीभिः चित्राभिः भाभिः
अनेकपातुच्छ्रिताश्मराशेः गोवर्धनस्य आकृतिः अन्वकारि ।

TRANS : By the variegated and massive lustres of the jewels in the crown on his head was imitated the appearance of Govardhana (mountain) having heaps of stores, glistening with many minerals.

तस्योल्लसाकाञ्चनकुण्डलाग्रप्रत्युप्तगार्हमतरत्नभासा ।

अवाप वात्योचितनीलकण्ठपिच्छावचूडाकलनामिवोरः ॥ ५ ॥

CON: तस्य उरः उल्लसत्काञ्चनकुण्डलाग्रप्रत्युप्तगार्हमतरत्नभासा
वात्योचितनीलकण्ठपिच्छावचूडाकलनां अवाप इव ।

TRANS: His breast attained the charm of wearing a
garland of peacock feathers befitting his younger days, on account
of the lustre of the emerald stones studded at the tips of his
shining golden ear rings.

तमङ्गदे मन्दरकूटकोटिव्याघट्टनोत्तेजनया मणीनाम् ।

बंहीयसा दीप्तिवितानकेन चकासयामासतुल्लसन्ती ॥ ६ ॥

CON: तं मन्दरकूटकोटिव्याघट्टनोत्तेजनया बंहीयसा मणीनां दीप्ति-
वितानकेन तुल्लसन्ती अङ्गदे चकासयामासतुः ।

TRANS: Armlets illumined him, -(armlets) which were
radiant with a halo of lustre of jewels which was accentuated on
account a polish caused by friction with the edges of the peak of
Mandara mountain.

निसर्गरक्तवैलयावनद्धताम्राश्मरश्मिच्छुरितर्नखाग्रैः ।

व्यद्योतताद्यापि सुरारिवक्षोविक्षोभजासृक्स्नपितैरिवासौ ॥ ७ ॥

CON: असौ निसर्गरक्तः वैलयावनद्धताम्राश्मरश्मिच्छुरितः अद्यापि
सुरारिवक्षोविक्षोभजासृक्स्नपितः इव नखाग्रैः व्यद्योतत ।

TRANS: He shone with the tips of his nails, which were
naturally red, and which were covered by the rays from red rubies
fixed in his rings, and which seemed to be bathed in the blood
while opening the chest of the enemy of gods (Hiranyakasipu).

१८५) उभौ यदि व्योम्नि पृथक्प्रवाहावाकाशगद्गनापयसः पतेताम् ।

तेनोपमीयेत तमालनीलमामुक्षतमुक्तालतमस्य दक्षः ॥ ८ ॥

CON: तमालनीलं आमुक्षतमुक्तालतं अस्य दक्षः आकाशगद्गनापयसः
उभौ प्रवाहौ व्योम्नि यदि पृथक् पतेताम्, (तर्हि) तेन उपमीयेत ।

TRANS: If two separate streams of the waters of the
heavenly Ganga were to flow down in the sky, then his chest,
dark like Tamāla, and having a pearl necklace strung over it could
be compared to it (i e. the sky).

तेनाम्भसां सारमय पयोधेर्दधरे मणिर्दीधितिदीपिताश ।
अन्तर्वसन्निम्बगतस्तदङ्गे साक्षादिवालक्ष्यत यत्र लोक ॥ ९ ॥

CON: तेन दीधितिदीपिताश पयोधेः अम्भसा सारमयः मणिः दधरे यत्र
विम्बगतः लोकः तदङ्गे साक्षात् अन्तर्वसन् इव अलक्ष्यत ।

TRANS: He wore the jewel (Kaustubha) which was as
though the essence of the waters of the ocean and which illumined
the quarters by its rays, and the world reflected therein appeared
to be as if directly existing in his form.

मुक्तामयं सारसनावलम्बि भाति स्म दामाप्रपदीनमस्य ।

अङ्गुष्ठनिष्ठयूतमिवोर्ध्वमुच्चैस्त्रिस्तोतसः सन्ततधारमम्भ ॥ १० ॥

CON: अस्य मुक्तामयं सारसनावलम्बि आप्रपदीन दाम अङ्गुष्ठनिष्ठपूर्व
ऊर्ध्वं उच्चैः त्रिस्तोतसः सन्ततधार अम्भ इव भाति स्म ।

TRANS: His pearl string hanging down from the girdle to
the feet appeared like a continuous stream of the Gangā rising
high up, after spouting up from the toe.

स इन्द्रनीलस्यलनीलमूर्ती रराज कर्चूरपिशङ्गवासा ।

विसृत्स्वरैरम्बुह्रां रजोभिर्यमस्वसुचिन्न इवोदभार ॥ ११ ॥

CON: इन्द्रनीलस्यलनीलमूर्ति कर्चूरपिशङ्गवासा सः अम्बुह्रा
विसृत्स्वरैः रजोभिः चित्र यमस्वसु उदभार इव रराज ।

TRANS: He with his body dark-blue like a sapphire-pave-
ment and his garment tawny like orpiment, appeared like the
current of Yamunā, bedecked by the floating pollen of lotuses.

प्रसाधितस्यास्य मधुद्विषोऽभूदन्येन लक्ष्मीरिति युक्नमेतत् ।

यपुष्पशोषेऽतिललोककान्ता सानन्यकान्ता हृष्टरसीतरा तु ॥ १२ ॥

CON: प्रसाधितस्य अस्य मधुद्विष अस्या एव लक्ष्मीः अभून् इति एतत्
युक्तम्; हि (= यस्याः) सा (= प्रसाधनरूपा लक्ष्मी) इत्यपि यपुषि (यस्य)
अतिललोककान्ता (यः); इतरा तु अनन्यकान्ता उरसि (एव) (यस्य) ।

TRANS: It was but appropriate that the bedecked enemy of
Madhu had an altogether different Lakṣmī (beauty) about him.
For that Lakṣmī pervaded his whole body and was loved by the
whole world. The other Lakṣmī, however, was loved by him alone
and rested on his chest.

कपाटविस्तीर्णमनोरमोर स्थलस्थितश्रीललनस्य तस्य ।

आनन्दिताशेषजना बभूव सर्वाङ्गसद्भिग्न्यपरैव लक्ष्मी ॥ १३ ॥

CON कपाटविस्तीर्णमनोरमोर स्थलस्थितश्रीललनस्य तस्य आनन्दिता-
शेषजना सर्वाङ्गसद्भिगनी अपरा एव लक्ष्मी बभूव ।

TRANS Of him, who fondled Lakṣmī (his consort) that
rested on his charming chest broad like door panels there was
another altogether different Lakṣmī (beauty) which delighted all
people and which clung to his own body

प्राणच्छिदा दैत्यपतेर्नखानामुपेयुषा भूषणता क्षतेन ।

प्रकाशकार्कश्यगुणी वधाना स्तनौ सख्य परिबद्धरेनम् ॥ १४ ॥

CON भूषणता उपेयुषा दैत्यपते प्राणच्छिदा नखाना क्षतेन प्रकाश-
कार्कश्यगुणी स्तनौ वधाना तदस्य एव परिबद्ध ।

TRANS Young damsels, who were possessed of breasts
possessed of the obvious quality of hardness being decorated by
the marks of the nails (of Vṛna) which had brought death to
the lord of demons, but which now were merely decorative

आकर्षयतेयोर्धर्मतिक्रशीयानत्युन्नतत्वात्कुचमण्डलेन ।

ननाम मन्मोऽतिगुरुत्वभाजा नितान्तमाकर्षन्त इवाङ्गनाम ॥ १५ ॥

CON अत्युन्नत वान् ऊर्ध्व आकर्षयता इव अतिगुरुत्वभाजा अङ्गनाम
कुचमण्डलेन अतिक्रशीयान मण्य नितान्तमाकर्षन्त इव ननाम ।

TRANS The very slender waist of ladies, bent down, being
powerfully overpowered by the plump breasts of theirs which were
very heavy and which through extreme prominence pulled the
waist upwards as it

या यां प्रिय प्रेक्षन् कातराक्षी सा गा हिंसा नम्रमुखी बभूव ।

नि शब्दवमया सममाहितेर्ष्यास्तिग्रान्तरे जघनरमु पटार्क्ष ॥ १६ ॥

CON प्रिय या या प्रेक्षन् ता सा कातराक्षी हिंसा नम्रमुखी बभूव,
तत्र तरे वया माहितेर्ष्या नि तत्र नम वगार्क्ष अमु जघन ।

TRANS That particular (beloved) whom the lover (hus-
band) looked at bent down her head with basiffulness with eyes
nervously tremulous and the other beloveds at the same time,
filled with envy, struck him remorselessly by their sidelong glances

यस्यातसीसूनुसमानभासो भ्राम्यन्मयूखावलिमण्डलेन ।

चक्रेण रेजे यमुनाजलीधः स्फुरन्महावर्त इवैकबाहु ॥ १७ ॥

CON : अतसीसूनुसमानभासः तस्य एवबाहुः भ्राम्यन्मयूखावलिमण्डलेन चक्रेण स्फुरन्महावर्तः यमुनाजलीधः इव रेजे ।

TRANS : One arm of him, whose complexion was similar to the indigo blossom, shone with the discus therein, throbbing with its halo of rays, like the current of Yamunā waters, with an eddy whirling therein.

विरोधिनां विग्रहभेददक्षा मूर्तेव शक्तिः क्वचिदस्त्रलन्ती ।

नित्यं हरेः संनिहिता निकामं कौमोदकी मोदयति स्म चेतः ॥ १८ ॥

CON : विरोधिना विग्रहभेददक्षा क्वचित् अस्त्रलन्ती नित्यं संनिहिता मूर्ता शक्तिः इव कौमोदकी (गदा) हरेः चेतः निकामं मोदयति स्म ।

TRANS : The (mace) Kaumodakī, ever ready to crush the bodies of enemies, and the personified might as though ever un-failing and always at hand, greatly delighted the heart of Hari.

न केवलं यः स्वतया मुरारेरनन्यसाधारणता दधान ।

अत्ययमद्वेजयिता परेषां नाम्नापि तस्यैव स नन्दकोऽभूत् ॥ १९ ॥

CON : अनन्यसाधारणता दधानः यः (नन्दकः) स्वतया केवलं मुरारेः नन्दकः न; (किन्तु) परेषां अत्ययं उद्वेजयिता (सम्) नाम्ना अपि तस्य (नन्दकः) एव, स नन्दकः अभूत् ।

TRANS : The sword Nandaka was there, - a sword that was not only a delighter to Murāri on account of its exclusive possession by him unshared by anyone else, but though the extreme terror caused to enemies, it even became his delighter by its (meaningful) name.

न नीतमन्येन नति कदाचित्कर्णान्तिकप्राप्तगुणं त्रियामु । .

विधेयद्रोदं छाड्यं धनुः मित्र इव यस्य अग्निवस्य अमवत् ॥ २० ॥

CON : अनेन नति कदाचित् न नीतं त्रियामु कर्णान्तिकप्राप्तगुणं विधेयं द्रोदं छाड्यं धनुः मित्र इव यस्य अग्निवस्य अमवत् ।

TRANS : His bow Ś'ringa, which was never bent by anyone else, which had its bow string reaching upto ear in action and which was pliant and firm, was with him, like a helpful and firm

friend, who cannot be pressurised by any one, and whose trustworthiness in tasks ever reaches one's ears

प्रवृद्धमन्द्राम्बुदधीरनाद कृष्णार्णवाभ्यर्णचरंकहस ।

मन्दानिलापूरकृत दधानो निध्वानमश्रूयत पाञ्चजन्य. ॥ २१ ॥

CON प्रवृद्धमन्द्राम्बुदधीरनाद कृष्णार्णवाभ्यर्णचरंकहस मन्दानिलापूर-
कृत निध्वान दधान पाञ्चजन्य अश्रूयत ।

TRANS The (conch) Pañcājanya, whose sound was so loud, sonorous and deep like that of a cloud, and which (conch) was like a swan dwelling in the vicinity of the ocean in the form of Kṛṣṇa, could be heard emitting a sound when filled by a gentle breeze.

१ रराज सम्पादकमिष्टसिद्धे सर्वासु दिक्ष्वप्रतिपिद्धमार्गम् ।

महारथ पुष्यरथ रथाङ्गी क्षिप्र क्षपानाथ इवाधिरूढ ॥ २२ ॥

CON महारथ रथाङ्गी इष्टसिद्धे सम्पादक सर्वासु दिक्षु अप्रति-
पिद्धमार्गे क्षिप्र पुष्यरथ अधिरूढ क्षपानाथ इव रराज ।

TRANS The great warrior, carrying the discus, and seated in a pleasure chariot, which achieved the desired objects, which had unimpeded path in all directions and which was quick in speed, shone like the Lord of Night, riding the chariot of the Puṣya (constellation)

ध्वजाग्रधामा ददृशेऽथ शीरे सत्रान्तमूर्तिर्मणिमेदिनीपु ।

फणावतस्तस्यितु रसायास्तल विधिक्षिप्रिव पद्मगारि ॥ २३ ॥

CON अथ शीरे ध्वजाग्रधामा मणिमेदिनीपु सत्रा तमूर्ति पद्मगारि
फणावत त्रासयितु रसाया तल विविशन् इव ददृश ।

TRANS And then the enemy of serpents (i. e. Garuḍa), seated at the top of banner staff of Kṛṣṇa, and reflected in the jewelled floors, appeared to be desirous of entering the nether world to scare the serpents.

विषासतस्तस्य महेंद्ररन्ध्रभिदापटीयान्पटहप्रणाव ।

जलान्तराणीव महार्णवीष शङ्खान्तराण्यन्तरपाञ्चकार ॥ २४ ॥

CON विषासत तस्य महो र्ध्र शङ्खान्तराणीवात् पटहप्रणाव महार्णवीष
जलान्तराणि इव पटहा त्राणि अन्तराण्यन्तरा ॥

TRANS: And as he was about to march out, the sound of drums, capable of shattering the mountain-caves as if, drowned all other sounds like the mighty mass of ocean waters devouring all other waters in itself.

यतः स भर्ता जगतां जगाम धर्त्रा धरित्र्याः फणिना ततोऽथः ।

महाभराभुग्नशिरःसहस्रसाहाय्यकव्यप्रभुजं प्रसन्ने ॥ २५ ॥

CON: जगतां भर्ता सः यतः जगाम ततः अथः धरित्र्याः धर्त्रा फणिना महाभराभुग्नशिरःसहस्रसाहाय्यकव्यप्रभुजं प्रसन्ने ।

TRANS: Wherever the lord of the worlds travelled, there the serpent (S'esha) supporting the earth from below moved, with his coils supporting (lit-helping) his thousand heads bent down under great burden.

अथोच्चकैस्तोरणसङ्गमङ्गभयावनम्रीकृतकेतनानि । (१९६०)

क्रियाफलानीव सुनीतिभाजं सङ्ग्यानि सोमान्वयमन्वयुस्तम् ॥ २६ ॥

CON: अथ उच्चकैस्तोरणसङ्गमङ्गभयावनम्रीकृतकेतनानि सङ्ग्यानि सोमान्वयं तं सुनीतिभाजं क्रियाफलानि इव अन्वयुः ।

TRANS: Then the armies followed that scion of Soma race, like fruits of actions following one adopting good policy, with the banners bent down through fear of their breaking by a contact, with the tall city gate (or arches)

श्यामारुणैर्वारणदानतोयैरालोडिताः काञ्चनभूपरागाः ।

आनेमिमग्नैः शितिकण्ठपक्षक्षौदद्युतश्चक्षुदिरे रथीयैः ॥ २७ ॥

CON: श्यामाः रणैः वारणदानतोयैः आलोडिताः शितिकण्ठपक्षक्षौदद्युतः काञ्चनभूपरागाः रथीयैः चक्षुदिरे ।

TRANS: The golden particles of the earth, mixed with the darkened streams of ichor of elephants, and (consequently) appearing like a powder of peacock-feathers, were pounded by the hoofs of chariots, which sunk (into that dust) upto their felly.

न लङ्घयामास महाजनानां शिरांसि नैवोद्धतिमाजगाम । (१९५९)

अचेष्टताप्टापदभूमिरेणुः पदाहतो यन्तदृश गरिम्णः ॥ २८ ॥

CON: अचेष्टापदभूमिरेणुः पदाहतः महाजनानां शिरांसि न लङ्घयामास उद्धतिं नैव आजगाम; यत् गरि

TRANS The dust of the golden ground, when trodden over by feet, did not ascend (*pun* disrespect) the heads of the great, nor did it rise up (*pun* get insolent), it acted in such a way as was in keeping with its weight (*pun* nobility)

निरुध्यमाना यदुभि कथञ्चिन्मुहुर्दुच्चिक्षिपुरग्रपादान् ।

दृष्ट्वा गुरुन्मार्गरुध करीन्द्रानुल्लङ्घ्य गन्तु तुरगास्तदीषु ॥ २९ ॥

CON तुरगा यदुभि कथञ्चिद् निरुध्यमाना यद् अग्रपादान् मुहुं उच्चिक्षिपु तद् म र्गरुध गुरुन् करी द्रान उल्लङ्घ्य गन्तु ईषु दृष्टवम् ।

TRANS As the horses, controlled with difficulty by the Yūdavas raised their fore legs up, it indeed seemed as if that they desired to jump across lofty lordly elephants which stood in their way.

अवेक्षितानायतवल्गमग्रे तुरङ्गिभिर्भयं तन्निरुद्धवाहै ।

प्रक्रीडितान् पुष्पकान् जनय तूष्णं मिन्युर्जनस्य पुष्पकान्पथिभ्य ॥ ३० ॥

CON आयतवल्ग यत्ननिरुद्धवाहै तुरङ्गिभिर् अग्रे अवेक्षितान् रेणुभि प्रक्रीडितान् पुष्पकान् जनय तूष्ण एव पथिभ्य नित्य ।

TRANS Mothers coming quickly to the roads took away their young children, playing in dust, and looked at in front by horsemen who somehow curbed their horses by pulling up the reins.

विदूक्षमाणा प्रतिस्थमीयुर्मुरारिमारादनघ जनोघा ।

अनेकदा सस्तुतमम्पनत्पा नय नय प्रीतिरहो करोति ॥ ३१ ॥

CON अनय मुरारि विदूक्षमाणा जनोघा प्रतिस्थ आरात् ईषु , अनेकदा सस्तुत अति अनेकदा प्रीति नय करोति अहो ।

TRANS Crowds of people desirous to see the sinless Murāri approached near him in every street, oh! great love makes ever new that which is seen often enough!

उपेयुषो यामं निरन्तराभिरसौ निरुच्छ्वातमनीविनीभि ।

रयस्य तस्यां पुरि दत्तचक्षुर्विद्वान्विदामास दानेनं यातम् ॥ ३२ ॥

CON विद्वान्, तस्यां पुरि दत्तचक्षुः, असौ, निरुच्छ्वाभि अनीविनीभि निरुच्छ्वा य याम उपेयुष रयस्य दाने यातं न विदामास ।

TRANS. The wise (Krena), casting his eyes at the city, did not notice the slow movement of his chariot as it came to a street which was packed by close columns of armies

मध्येसमुद्र ककुभ पिशङ्गीर्या वूर्वती काञ्चनवप्रभासा ।

तुरङ्गकान्तामुखहव्यवाहज्वालेव भित्त्वा जलमूल्ललास ॥ ३३ ॥

CON मध्येसमुद्र वाय्वनवप्रभासा नकुम विशदगी कुवंती या (पू)
जल भित्ति तुरङ्गवान्तामसहृयवाहृज्वाला इव उत्सलास ।

TRANS Which (city) rendering the directions tawny by the lustre of its golden ramparts in the midst of the ocean, seemed to be like a flame of the submarine fire, flaming up from the midst of the waters.

कृतास्पदा भूमिभृता सहस्रंरुदन्वदम्भपरिवीतमृति ।

अनिर्विदा या विदधे विधात्रा पश्यी पथिःया प्रतियातनेव ॥ ३४ ॥

CON भूदिभूता सृष्टिं दृष्टास्पदा उदन्वदम्भ परिशीतमृति पृथ्वी या
(५) अनिविदा विधात्रा पयिभ्या प्रतिधातना इव विदधे ।

TRANS That extensive city which was made an abode by thousands of kings (pun mountains), and which was surrounded by the waters of the ocean, was made as if as an image of the earth by the tireless creator

दृष्टुः सदाभ्यासगृहीतशिल्पविज्ञानसम्प्रदायसंस्थ सीमा ।

अदृश्यतावशंतलामलेषु च्छायेषु या स्वर्जलयेर्जलेषु ॥ ३५ ॥

CON तद्यत् सदाभ्यासगृहीतशिल्पविद्वानसपत्न्यस्य स मा या आदर्श
तत्सामलेपे जलधे जलेषु स्व छाया इव भूयति ।

TRANS That (city) which represented the highest limit of the rich art of architecture which was mastered by Viśvakarmā by continuous study, appeared to be the reflection of the heaven as if in the waters of the ocean which were as limpid as the surface of a mirror

रथाङ्गभर्त्रेऽभिनव वराय यस्याः पितेयः प्रतिशब्दितायाः ।

प्रेम्णोऽवश मृहरदकभाजो रत्नावलीरम्बुधिरावदम् ॥ ३६ ॥

CON अ वधि पिता इव वर य रय ह-भर्त्तुमिव प्रविशति।

TRANS: The ocean, like a father, fastened jewel necklaces affectionately round the neck of that (city) which was recently married to the bridegroom in the form of the discus-wielder (Kṛṣṇa), and which was seated on the (father's) lap.

यस्यादचलद्वारिविवारिवीचिच्छटोच्छलच्छटवकुलाकुलेन ।

यप्रेण पर्यन्तचरोद्बुचक्रः सुमेरुवप्रोऽन्वहमन्वकारि ॥ ३७ ॥

CON: चलद्वारिविवारिवीचिच्छटोच्छलच्छटवकुलाकुलेन यस्याः यप्रेण पर्यन्तचरोद्बुचक्रः सुमेरुवप्रः अन्वह अन्वकारि ।

TRANS: Whose rampart surrounded by clusters of conches thrown up by the rolling waves of the surging ocean waters, resembled, day after day, the slopes of Mountain Sumeru, with clusters of stars moving around it.

वणिक्पथे पूगकृतानि यत्र भ्रमागतैरन्युभिरम्बुराशिः ।

लोलैरलोलद्युतिभाञ्जि मुष्णनरत्नानि रत्नाकरतामवाप ॥ ३८ ॥

CON: यत्र वणिक्पथे पूगकृतानि अलोलद्युतिभाञ्जि रत्नानि लोलैः भ्रमागतैः अम्बुभिः मुष्णन् अम्बुराशि रत्नाकरतां अवाप ।

TRANS: The ocean became 'Ratnakara' (a treasure of jewels) by rolling jewels of steadily shining lustre heaped in the market streets of that city (Dvārakā) by means of its rolling waters which entered the city through the flood-gates.

अम्भश्च्युत कोमलरत्नशीनपानिधिः फेनपिन्दुभासः ।

यत्रातपे दातुमिवाधितल्पे विस्तारयामास तरङ्गहरतः ॥ ३९ ॥

CON: यत्र अपानिधिः अम्भश्च्युतः फेनपिन्दुभासः कोमलरत्न रत्नानि दातुं इव अधितल्पे तरङ्गहरतः विस्तारयामास ।

TRANS: Where the ocean spread out on its (city's) turrets, by its hands of waves, heaps of fine jewels, dripping with water, and having their lustre concealed under foam, for exposing them to the sun as if.

१८८) यच्छालमुत्तुङ्गतया विभेतुं दूरादुदस्थीयत सागरस्य ।

महोमिभिर्घातितवाञ्छितार्थैर्विशदियाम्यासगर्तविलित्ये ॥ ४० ॥

CON: सागरस्य महोमिभिः यच्छाल उत्तुङ्गतया विभेतुं दूराद् उदस्थीयत; अस्यासगर्तः व्याप्तवाञ्छितार्थैः विशद इव विलित्ये ।

TRANS The great waves of the ocean surged up from afar to conquer in loftiness the mansions (of that city) and after repeatedly coming and failing to attain their objective, they subsided again through a sense of shame as if !

कुतूहलेनेव जषादुपेत्य प्राकारमित्या सहसा निषिद्ध ।

रसन्नरोदीद्भृशमम्बुवर्षव्याजेन यस्या बहिरम्बुवाह ॥ ४१ ॥

CON अम्बुवाह कुतूहलेन इव जषाद उपे । यस्या प्राकारमित्या सहसा निषिद्ध बहि रसन् अम्बुवर्षव्याजेन भृश अरोदीत् ।

TRANS A cloud, which came quickly out of curiosity, (towards its ramparts) and which was suddenly halted by the rampart wall, wept bitterly under the pretext of shedding rains thundering loudly outside that city

यदङ्गनारूपसरूपताया कञ्चिद्गुण भेदकमिच्छन्तीभि ।

आराधितोऽद्या मनुरप्सरोभिश्चक्रे प्रजा स्वा सनिमेषचिह्ना ॥ ४२ ॥

CON यदङ्गनारूपसरूपताया भेदक कचिद् गुण इच्छन्तीभि अप्सरोभि आराधित मनु स्या प्रजा सनिमेषचिह्ना चक्रे अद्या ।

TRANS Manu indeed, propitiated by Apsaras-as who were keen to have some mark to distinguish their beauty from that of the ladies of that city made his own progeny of (ladies of Dvāraka) as possessed of winking

स्फुरत्तुषाराशुमरीचिजालैर्विहनुता स्फाटिकसीधपङ्क्तौ ।

आरुह्य नार्य क्षणदासु यत्र तभोगता देव्य इव द्यराजन ॥ ४३ ॥

CON यत्र क्षणदासु नार्य स्फुरत्तुषाराशुमरीचिजालै विहनुता स्फाटिकसीधपङ्क्तौ आरुह्य नभोगता देव्य इव द्यराजन ।

TRANS In which city ladies during nights scended rows of crystal mansions which were decorated by masses of shining rays of the cool rayed (moon) and appeared like goddesses standing in the sky !

कान्तेन्दुकान्तोपलकुट्टिमेषु प्रनिक्षप हर्म्यतलेषु यत्र ।

उत्त्वंरथ पातिपयोमृचोऽपि समूहमूह पयसा प्रणाल्य ॥ ४४ ॥

CON यत्र प्रनिक्षप कान्त कान्तोपलकुट्टिमेषु हर्म्यतलेषु उत्त्वं पयसा प्रणाल्य अथ पातिपयोमृच अरि पयसा समूह उद्ध ।

TRANS: Where, every night, the water courses on the turrets of mansions having pavements of beautiful moonstones, carried a flow of water, even though clouds moved below these water-courses.

रतौ हि या यत्र निशाम्य दीपाञ्जालागताभ्योऽधिगृहं गृहिण्य ।

विभ्युविडालेक्षणभीषणाभ्यो वैदूर्यकुड्येषु शशिशुतिभ्यः ॥ ४५ ॥

CON: यत्र अधिगृहं गृहिण्य रतौ हि या दीपान् निशाम्य जालागताभ्यः वैदूर्यकुड्येषु (सक्तान्ताभ्यः) विडालेक्षणभीषणाभ्यः शशिशुतिभ्यः विभ्युः ।

TRANS: Where, inside houses, ladies, who extinguished lamps through bashfulness during dalliance, were scared by the rays of the moon, falling through the lattices on the walls of lapis lazuli, and appearing frightful like the eyes of cats.

यस्यामतिःश्लक्ष्णतया गृहेषु विद्यानुमालेक्ष्यमश्वनुवन्तः ।

चक्रुर्गुहानः प्रतिविम्बिताद्गताः सजीवचित्रा इव रत्नमितीः ॥ ४६ ॥

CON: यस्यां गृहेषु अतिवृद्धनयया आलेख्य विद्यानु अश्वनुवन्तः गुहानः प्रतिविम्बिताद्गताः रत्नमितीः सजीवचित्रा इव चक्रुः ।

TRANS: Wherein, young persons unable to draw paintings (on the walls) in the houses, because of extreme glossiness, made the jewelled walls to be possessed of live paintings, on account of their forms beings reflected therein.

सावर्ण्यभाजां प्रतिमागतानां लक्ष्यैः स्मरापाण्डुतयाद्गनानाम् ।

यस्यां कपोलैः कलपीतधामस्तम्भेषु भेजे मणिदर्पणधी ॥ ४७ ॥

CON: यस्यां सवर्णधामस्तम्भेषु प्रतिमागतानां सावर्ण्यभाजां अद्गनानां स्मरापाण्डुतया लक्ष्यैः कपोलैः मणिदर्पणधीः भेजे ।

TRANS: In which city the cheeks of ladies who were reflected in the golden pillars of houses, which had a like colour (as theirs) were distinguishable on account of their paleness due to lovesickness, and these (reflected cheeks) assumed the beauty of jewel-mirrors.

१८५) सुधाद्वनीलोत्तनिमित्तानां तिप्तेषु नासा गृहदेहानाम् ।

यस्यामलिन्देषु न पद्मरेव साधारणता गोमयगोमृत्तानि ॥ ४८ ॥

CON: यस्यां सुधाद्वनीलोत्तनिमित्तानां गृहदेहानां भागा तिप्तेषु अलिन्देषु गोमयगोमृत्तानि न पद्मरेव ।

TRANS In which city simple minded women did not besmear with cow-dung the open spaces in front of the thresholds of their houses which were covered by the lustre of these thresholds made up of emeralds green like parrots, bodies

गोपानसीषु क्षणमास्थितानामालम्बिभिश्चन्द्रकिणा कलापैः ।

हरिन्मण्डियामतृणाभिरामैर्गृहाणि नीधरैरिव यत्र रेजु ॥ ४९ ॥

CON यत्र गृहाणि गोपानसीषु क्षणमास्थिताः चन्द्रकिणा आलम्बिभिः कलापैः हरिन्मण्डियामतृणाभिरामैः नीधरैः इव रेजु ।

TRANS : Wherein, houses appeared charming as if with thatches beautiful like emerald green moss, on account of the hanging tails of peacocks, as they perched for a while on the supporting beams of the roof

बृहत्तुलैरप्यतुलैर्वितानमालापिनद्धैरपि चावितानैः । (१५५)

रेजे विचित्रैरपि या सचित्रैर्गृहैर्विशालैरपि भूरिशालैः ॥ ५० ॥

CON या बृहत्तुलैः अपि अतुलैः विनानमालापिनद्धैः अपि च अवितानैः विचित्रैः अपि सचित्रैः विशालैः अपि भूरिशालैः गृहैः रेजे ।

TRANS Which city shone with houses which though 'बृहत्तल' (having large beams) were also अतुल (incomparable), though वितानमालापिनद्ध (covered by a series of canopies) were also अवितान (well furnished lit non empty) though विचित्र (wonderful) were also सचित्र (decorated with paintings) and though विशाल (spacious) were also भूरिशाल (having many apartments)

विक्रमया कृत्रिमपत्रिपटवते कपोतपालीषु निकेतनानाम् ।

मार्जारमध्यायतनिश्चलाऽग्नयस्या जन कृत्रिम एव मेने ॥ ५१ ॥

CON मत्स्यो निवेष्टनार्ता कपोतपालीषु कृत्रिमपत्रिपटवते विक्रमया मध्यायतनिश्चलाऽग्नयः मार्जार अपि जन कृत्रिम एव मेने ।

TRANS In which city people mistook as an artificial cat even a real cat whilst stood with its body extended and still with a desire to catch the row of artificial birds on the aviaries of houses

क्षितिप्रतिष्ठोऽपि मुसोरविर्देवधूजनश्चन्द्रमधश्चकार ।

अनीतनक्षत्रपयानि यत्र प्रासादशृङ्गाणि वृथाध्ययक्षत् ॥ ५२ ॥

CON यत्र ववूजनः क्षितिप्रतिष्ठ अपि चन्द्र मुखारविन्दैः अधश्चकार;
जतीतनक्षत्रपयानि प्रासादशृगाणि वृथा अच्यरुक्षत् ।

TRANS: Where, ladies, even situated on earth, excelled the moon by their lotus-like faces, (hence) they climbed in vain the spires of palaces which rose above the path of stars.

रम्या इति प्राप्तवती. पताका रागं विविक्ता इति वर्धयन्ती. ।

यस्यामसेवन्त नमद्वलाका. समं वधूभिर्वलभीर्युवान् ॥ ५३ ॥

CON: यस्या युवानः रम्या इति पताकाः प्राप्तवतीः, विविक्ता. इति रागं वर्धयन्ती., नमद्वलाका, वलभीः वधूभिः. समं असेवन्त ।

TRANS: In which city young men resorted to topmost apartments, which were beflagged and hence charming, which enhanced passion being solitary and which had curving roofs, along with their wives, who were famous as beauties, who aroused love by their purity, and who had curved lines on their bellies

सुगन्धितामप्रतियत्नपूर्वा विभ्रन्ति यत्र प्रमदाय पुंसाम् ।

मधूनि वक्त्राणि च कामिनीनामोदकर्मव्यतिहारमीयु ॥ ५४ ॥

CON: यत्र अप्रतियत्नपूर्वा सुगन्धिता विभ्रन्ति मधूनि कामिनीनां च वक्त्राणि पुसा प्रमदाय आमोदकर्मव्यतिहार ईयुः ।

TRANS. Where wines as well as the mouths of beautiful damsels, possessed of an effortless fragrance, mutually exchanged it, to the great delight of their lovers

रतान्तरे यत्र गृहान्तरेषु विर्तादिनिर्यूहयिदङ्कनीड. ।

रतानि शृण्वन्मयसा गणोऽन्तेवासित्वमाप स्फुटमङ्गनानाम् ॥ ५५ ॥

CON यत्र गृहान्तरेषु विर्तादिनिर्यूहयिदङ्कनीड वयसां गण. अङ्गनानां रतान्तरे रतानि शृण्वन् अन्तेवासित्व माप स्फुटम् ।

TRANS Where, inside houses the host of birds, which had for their nests the aviaries on the turrets of balconies, clearly became the disciples of ladies, hearing their murmuring talk during dalliance

छन्नेष्वपि स्पष्टतरेषु यत्र स्वच्छानि नारीकुचमण्डलेषु ।

आकाशसाम्यं द्युरम्यराणि न नामत. केवलमर्थतोऽपि ॥ ५६ ॥

CON: यत्र छन्नेषु अपि स्पष्टतरेषु नारीकुचमण्डलेषु स्वच्छानि अम्यराणि केवलं नामत. न धर्मत. अपि आकाशसाम्यं द्युम् ।

TRANS Where the bright garments on the plump breasts of women which (breasts) though covered (by these), were clearly visible, bore resemblance with the sky not only in the name (अम्बर) but also in sense (both being transparent)

यस्यामजिह्वा महतीमपडका सीमानमत्याययोऽत्यजन्त । (१९६५)

जनैरजातस्खलनैर्न जातु द्वयेऽप्यमुच्यन्त विनीतमार्गा ॥ ५७ ॥

CON यस्या अजिह्वा अपडका महती सीमान अत्यजन्त अत्यायतय द्वये अपि विनीतमार्गा अजातस्खलनैर्न जनं जातु न अमुच्यन्त ।

TRANS Where both types of विनीतमार्गा (1 well laid paths 11 modest courses of conduct) were not abandoned by people, who never tripped on these- (मार्गऽways) which were अजिह्वा- (1 straight 11 free from deceit), अपडका (1 mudless 11 sinless), महती सीमान अत्यजन्त (1 which never outstretched their boundaries 11 which never deviated from code of propriety) and अत्यायतय (1 very extensive 11 having a great future)

परस्परस्पर्धिपराध्यैरूपा धीरस्त्रियो यत्र विधाय वेषा । (१९६०)

श्रीनिर्मितिप्राप्तघुणक्षतैकवर्णोपमावाच्यमल ममार्ज ॥ ५८ ॥

CON यत्र परस्परस्पर्धिपराध्यैरूपा धीरस्त्रिय विधाय वेषा श्री-निर्मितिप्राप्तघुणक्षतैकवर्णोपमावाच्यमल ममार्ज ।

TRANS - Having created the women in which city as endowed with superb beauty vying with one another's the creator wiped out adequately the stigma of his craft being compared to the single chance letter incised (in wood) by an insect, when he created Lakṣmi (as a single specimen of loveliness)

क्षुण्ण यदन्त वरणेन वृक्षा फलन्ति वल्पोपपदास्तदेव ।

अप्यपुण्यो यामभयञ्जनस्य या सम्पदस्ता मनसोऽप्यगम्या ॥ ५९ ॥

CON यद् अन्त वरणेन क्षुण्ण वल्पोपपदा वृक्षा तदेव फलन्ति; (किन्तु) या अप्यपुण्य जनस्य या सम्पद अगमन् ता मनस अपि अगम्या ।

TRANS The desire-yielding trees give whatever is longed for by one's heart but the prosperities which the citizens of that city enjoyed were even beyond the range of (longings by) mind-

कला दधान सकला स्वभाभिरम्बास्यन्सौघसिताभिराशा ।
या रेवतीजानिरियेष हातु न रोहिणेयो न च रोहिणीश ॥ ६० ॥

CON सकला कला दधान सौघसिताभि स्वभाभि आशा उद्भास-
यन् रेवतीजानि रोहिणेय या हातु न इयेप, रोहिणीश च न ।

TRANS Which city neither the Lord of Revati i e the
son of Rohini (=Balarāma), nor the lord of Revati i e the
lord of Rohini (=Moon) desired to leave,— (the former)
who was a master of all-arts who illumined the quarters by
his lustre white like whitewashed mansions, and (the latter)
who was possessed of all digits and who illumined the quarters
by his nectar-white rays

बाणाह्वयाहतशम्भुशक्तेरासत्तिमासाद्य जनार्दनस्य ।
शरीरिणा जैत्रशरेण यत्र निश इकमूपे मकरध्वजेन ॥ ६१ ॥

CON यत्र बाणाह्वयाहतशम्भुशक्ते जनार्दनस्य आसत्ति आसाद्य
शरीरिणा जैत्रशरेण मकरध्वजेन नि शङ्कं उपे ।

TRANS Where Madana of conquering arrows dwelt in a
corporeal form, without fear, having obtained the proximity of
Janārdana, who had overcome the power of Śiva, during the
fight with Bānāsura

नियेष्यमाणेन शिवमन्दभिरध्यास्यमाना हरिणा चिराय ।
उद्रश्मिरत्नाङ्कुरधाम्नि सिन्ध्यावाह्यास्त मेरायमरावती या ॥ ६२ ॥

CON शिवे मन्दभि चिराय नियेष्यमाणेन हरिणा अध्यास्यमाना
उद्रश्मिरत्नाङ्कुर धाम्नि सिन्धौ (स्थिता) या मेरो अमरावती आह वास्त ।

TRANS Which city ruled over by Hari, who was long
fanned by holy (sea-) breezes and which (city) was situated in
the ocean, shining with the rays of jewels flashing up, as though
challenged Amaravati situated on Meru which shines with rays
of jewels flashing up, and which (Amaravati) is ruled over by
Indra, waited upon by Rudras and Maruts

स्तिथ्याञ्जनस्यामरञ्चि मुवृत्तो यथा ह्यध्यासितवर्षकान्ते ।
विशेषको या विशिषो यस्या श्रिय त्रिलोक्यनिष्ठः ॥ एव ॥ ६३ ॥

CON : स्निग्धाञ्जनदयामरुचि सुवृत्त- त्रिलोकीतिलकं ॥ एव विशेषकं
या यस्या अर्धवृत्तवर्णकान्तेः बध्वाः इव श्रियं विशिष्ये ।

TRANS : He himself, the crest mark of the three worlds, possessed of a lustre dark like glossy collyrium, and virtuous, enhanced the beauty of that city wherein the purity of castes was unimpaired, like the crest mark of a lady which is dark in lustre due to glossy collyrium, is well rounded, increasing the beauty of a lady whose complexion and beauty are unimpaired.

तामोक्षमाण ॥ पुरं पुरस्तात्प्रापत्प्रतोलीमतुलप्रताप ।

वज्रप्रभोद्भासिसुरायुधश्रीया देवसेनेव परंरलङ्घ्या ॥६४॥

CON : अतुलप्रतापः स ता पुर ईक्षमाण- पुरस्तात् प्रतोलीं प्रापत्
वज्रप्रभोद्भासिसुरायुधश्री- या देवसेना इव परंः अलङ्घ्या ।

TRANS : He, of matchless valour, who was looking at the city, reached the main road which was east-bound, the road which displayed the beauty of a rainbow by the flashing lustres of diamonds (in Toranas etc.), and which was unassailable by enemies like the army of the gods which has the lustre of weapons of gods heightened by the the lustre of the thunderbolt.

प्रजा हवाद्गगादरविन्दनाभे शम्भोर्जटाजूटतटाविषाप ।

मुखाविषाप श्रुतयो विधातु पुराग्निरौघमुंरजिद्वज्रिज्य ॥६५॥

CON : अरविन्दनाभेः अद्गतात् प्रजा- इव, शम्भोः जटाजूटतटात् अपः
इव, विधातुः मुखात् अथ श्रुतय इव ,पुरात् मुरजिद्वज्रिज्यः निरीवः ।

TRANS : Then emerged out from the city the armies of Kṛṣṇa, like all beings emerging from the body of Lord Viṣṇu, waters (of Gangā) from the matted hair of Śiva or the Vedas from the mouth of Brahmā.

दिलप्यद्भिरन्योन्यमुलाग्रसद्गस्तलत्खलीनं हरिभिविलोर्लं ।

परस्पररोषीर्जिनानुमाणाः दुग्धेन निस्वक्कामुत्सवत् ॥६६॥

CON : अन्योन्यमुलाग्रसद्गस्तलत्खलीनं दिलप्यद्भि- विलोर्लंः हरिभिः
अस्वकारः परस्पररोषीर्जिनानुमाणाः दुग्धेन निस्वक्कामुः ।

TRANS : The horse-men went forward with difficulty with knees rubbing against knees, and the horses restive as they rubbed

against one another with the bridle-bits slipping out of their mouths which came in contact with one another.

निरन्तरालेऽपि विमुच्यमाने दूरं पथि प्राणभूतां गणेन ।

तेजोमहद्भिस्तमसेव दीपैर्द्विपरसम्बाधमयाम्बभूवे । ६७॥

CON : तमसा इव प्राणभूता गणेन निरन्तराले अपि पथि दूरं विमुच्यमाने तेजोमहद्भिः द्विपैः दीपैः इव असम्बाध अयाम्बभूवे ।

TRANS : (Then) with the multitude of beings, leaving the thronged street clear for quite some distance like darkness leaving a street it had fully occupied, the elephants of great might went ahead, unimpeded, like very lustrous lamps.

शनैरनीयन्त रथाः क्षितिं हस्तिनखादखेदैः ।

सयत्नसूतायतरश्मिभुग्नग्रीवाप्रसंसतयुगंस्तुरङ्गैः ॥ ६८॥

CON : रथाः पतन्तः रथाः सयत्नसूतायतरश्मिभुग्नग्रीवाप्रसंसतयुगैः खेदैः तुरङ्गैः हस्तिनखात् शनैः क्षितिं अनीयन्त ।

TRANS : The chariots, rolling speedily, were taken to ground from the earth-mound (at the city gate) slowly by the untired horses, with the yokes touching the top of their necks which were bent due to pulling of reins by charioteers with effort.

बलोमिभिस्तत्क्षणहीयमानरम्याभुजाया बलपरिवास्या ।

प्रायेण निष्क्रामति चक्रपाणौ नेष्टं गुरो द्वारवतीत्वमासीत् ॥ ६९॥

CON : बलोमिभिः वलयैः इव तत्क्षणहीयमानरम्याभुजायाः अस्याः गुरोः चक्रपाणौ निष्क्रामति प्रायेण द्वारवतीत्वं इष्टं न आसीत् ।

TRANS : As the discus-wielder went away, that city, whose hands in the form of streets were immediately shorn of their bracelets in the form of army columns, did not probably like her being द्वारवती (i. e. a city having gates).

पारेजलं नीरनिधेरपश्यन्मुरारिरानीलपलाशराशी ।

यनावलीदलकलिकासहस्रप्रतिक्षणोत्कूलितशैवलाभाः ॥ ७०॥

CON : मुरारिः नीरनिधेः पारेजलं आनीलपलाशराशीः प्रतिक्षण-उत्कूलितशैवलाभाः यनावलीः अपश्यत् ।

TRANS : Murari saw, beyond the waters of the ocean, rows of forests, which had darkblue mass of foliage and which

appeared like moss thrown up (by the ocean) every moment, by thousands of waves

लक्ष्मीभूतोऽम्भोधितटाधिवासान्द्रुमानसौ नीरदनीलभास ।

लतावधूसप्रयुजोऽधिवेल बहूकृतान्स्वानिव पश्यति स्म ॥७१॥

CON असौ लक्ष्मीभूत अम्भोधितटाधिवासान नीरदनीलभास लतावधू-
सप्रयुज अधिवेल द्रुमान् बहूकृतान् स्वान् इव पश्यति स्म ।

TRANS He saw trees on the shores which were beautiful, which grew on the seashore, which were blue like clouds and which were united with beloved like creepers and which looked like multiplications of his own self, which were associated with Lakṣmī which dwelt on sea shore, which were darkblue in complexion like clouds and which were in the company of creeper-like beloveds

आश्लिष्टभूमि रसितारमुच्चैर्लोलद्भुजाकारबृहत्तरङ्गम् ।

फेनायमान पतिमापगानामगावपस्मारिणमाशशङ्के ॥७२॥

CON आश्लिष्टभूमि उर्ध्व रसितार लोलद्भुजाकारबृहत्तरङ्ग फेनाय-
मान आपगाना पति असौ अपस्मारिण आशशङ्के ।

TRANS He suspected the lord of rivers (i.e. the ocean) which was embracing the land, roaring loudly had mighty waves resembling waving hands and was foamy, - to be a person suffering from epileptic fit, who crawls on the ground shouts loudly, whose arms are tossed above like big waves and who emits froth (from his mouth)

पीत्वा जलाना निषिनातिगार्धाद् बुद्धिगतेऽप्यात्मनि नैव मान्ती ।

क्षिप्ता इवेन्दो स रजोऽधिवेल भुक्तावलीराकलघान्चकार ॥७३॥

CON जलाना निषिना अतिगार्धाद् पीत्वा बुद्धिगते अपि आत्मनि नैव
मान्ती क्षिप्ता इन्दो इव स भुक्तावली आकलघाञ्चकार ।

TRANS He thought the rows of pearls (on the shores) to be as though lustres of the moon which were drunk by the ocean through excessive greed and then as these could not be contained within itself even at flood-tide, were belched out.

साटोपमुद्योमनिश नदन्तो ये प्लावयिष्यति समस्ततोऽमी ।

तायेवदेशाग्निभूत पयोधे सोम्भासि मेघान्पिप्यतो हृदयं ॥७४॥

CON अमी साटोप अनिश नद । ये उर्वी समन्त ल द्रव्यनि
तानि अम्भासि पयोधे एकदेशात् निभृत पिबत मेवान् स ददर्श ।

TRANS He saw clouds secretly drinking waters from one
area of the ocean, by which waters they will later be flooding the
earth on all sides, while continuously rumbling aloud

उद्धृत्य मेघस्तत एव तोयमर्थं मुनीन्द्रैरिव सम्प्रणीता ।

आलोकयामास हरि पतन्तीनदी स्मृतीर्वेदमिवाम्बुराशिम् ॥७५॥

CON मुनी द्वे तत अर्थ इव मेघ (तत) एव तोय उद्धृत्य सम्प्रणीता
अम्बुराशि पतन्ती नदी वेद (पतन्ती) स्मृती इव हरि आलोकयामास ।

TRANS Hari saw rivers, which are created by clouds
taking waters from the ocean, falling therein, like smृतis which
are composed by great sages by taking out the import of Vedas,
are found merging in Vedas

विक्रीय दिश्यानि धनान्मुहूणि द्वैष्यान्सावुत्तमलाभभाज ।

तरीषु तत्रत्यमकल्गु भाण्ड सायात्रिकानावपतोऽभ्यनन्दत् ॥७६॥

CON दिश्यानि उरूणि धनानि विक्रीय उत्तमलाभभाज तत्रत्य अकल्गु
भाण्ड तरीषु आवपत द्वैष्यान् सायात्रिकान् असी अभ्यनन्दत् ।

TRANS He greeted the sea-faring islanders (there) who
having sold valuable articles from different quarters and obtaining
good profit, were loading in their boats rich merchandise from
that place

उत्पित्तबोज्जतनंदभर्तुंरुच्चैर्गरीयसा नि श्वसितानिलेन ।

पयासि भवत्या गदउध्वजस्य ध्वजानिबोच्चिक्षिपिरे कणीन्द्रा ॥७७॥

CON नदभन्तु अन्त उत्पित्तमव कणीन्द्रा भवत्या गदउध्वजस्य ध्वजान्
इव गरीयसा नि श्वसितानिलेन पयासि उच्चैर् बिक्षिपिरे ।

TRANS. Lordly serpents, wishing to jump out of the
ocean threw waters high up by their powerful outbreaths, which
(waters) were as if banners of Vishnu (वासुदेव) through devotion-

तमागत वीक्ष्य युगान्तवन्धुमुत्सङ्गाद्युगान्तवन्धुराणि ।

प्रत्यु-गामेव गुरुप्रमोदप्रसादितोऽप्युत्तरदण्डगदा ॥७८॥

CON ६ अति युगांतवन्धु उत्तरदण्डगदाया अप्युत्तरदण्डगदाया
गुरुप्रमोदप्रसारितोऽप्युत्तरदण्डगदा प्रत्युत्तरदण्डगदा

TRANS · On seeing him arrive there, -(him) who was his friend in distress and who lay on the bed of its lap, the ocean, with the arms in the form of lofty waves extended in great delight, went out to greet him as though

उत्तडिगताम्भ कणको नभस्वानुदन्वत रवेदलवान्ममार्ज ।
तस्यानुवेलं व्रजतोऽधिवेलमेलालतास्फालनलब्धगन्धः ॥७९॥

CON उत्तडिगताम्भ कणक एलालतास्फालनलब्धगन्धः उदन्वतः
नभस्वान् अधिवेल व्रजतः तस्य स्वेदलवान् अनुवेल ममार्ज ।

TRANS: As he went along the sea shore, the sea-breeze, laden with spray of water and fragrant through contact with cardamum creepers, removed, every moment, the drops of perspiration of him.

उत्तालतालीवनसंप्रवृत्तसमीरसीमन्तितकेतकीका ।
आसेदिरे लावणसैन्धवीनां चमूचरं कच्छभुवा प्रवेशा ॥८०॥

CON: चमूचरं उत्तालतालीवनसंप्रवृत्तसमीरसीमन्तितकेतकीका. लावण-
सैन्धवीना कच्छभुवा प्रवेशा. आसेदिरे ।

TRANS · The soldiers (then) reached the regions of the marshy tracts near the briny ocean, wherein Ketaki plants were parted (in sheafs) by the breeze which blew from the clusters of high palm-trees.

लवङ्गमालाकलितावतसास्ते नारिकेलान्तरप पिबन्त ।
आस्वादितार्द्रक्रमुका समुद्रावभ्यागतस्य प्रतिपत्तिमोयुः ॥८१॥

CON: लवङ्गमालाकलितावतसा नारिकेलान्तरप. पिबन्तः आस्वा-
दितार्द्रक्रमुका ते समुद्रान् अभ्यागतस्य प्रतिपत्ति ईयुः ।

TRANS They (i.e soldiers), donning decorations of garlands of clove blossoms, drinking the water in the cocoanuts and eating the green betel nuts, received from the ocean a reception as guests.

तुरगजानुलस्य परित परमेष्ठतुरंगजन्मनः
प्रमथिनभूत. प्रनिपथ मथितस्य भूत महोभूता ।
परिचलतो चलानुजयलस्य पुर. सतत घृतधिय-

चलानुजयलस्य पुर. सतत घृतधिय-

CON : परितः तुरगशताकुलस्य, प्रतिपथं प्रमथितभूभृतः सततं घृतश्रियः
 पुरः परिचलतः बलानुज्वलस्य, परं एकतुरंगजन्मतः महीमृता भृशं मथितस्य
 चिरविगतश्रियः जलनिधेः च तदा महद् अन्तरं अभवत् ।

TRANS : And then there arose a great distance (also a
 great difference) between the army of Kṛṣṇa, which was marching
 on, which was full of hundreds of horses on all sides, which
 subjugated kings on every route and which always was glorious,
 like the ocean which has been the origin of only one horse, which
 has been severely churned by a mountain, and which is bereft of
 lakṣmi since long.

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये ध्येयके पुरीप्रस्थानो नाम
 तृतीयः सर्गः ।

NOTES

Canto I

शिशुपालवधम्— The title शिशुपालवधम् can be explained in two ways (1) शिशुपालस्य वधः शिशुपालवधः । शिशुपालवधमधिकृत्य कृते काव्ये शिशुपालवधम् । according to पाणिनि० IV 3 87 (अधिकृत्य कृते ग्रन्थे), enjoining the addition of अण् प्रत्यय to the word expressive of the subject matter. But this अण् प्रत्यय causes the वृद्धि of the first vowel of the word to which it is added. So the correct form should have been शैशुपालवधम्. But convention has sanctioned the optional dropping of the अण् प्रत्यय in case of आख्यायिकाs as per कात्यायन's वार्तिक "लुब्धाख्यायिकाभ्यो ह्रस्वम्". Stretching the meaning of 'आख्यायिका' to mean any narrative in general, the form शिशुपालवधम् can be defended. (2) शिशुपालस्य वधः शिशुपालवधः । तस्य प्रतिपादक काव्यं शिशुपालवधम् । प्रतिपाद्यप्रतिपादकयोरभेदोपचारात् । 'काव्य'-विशेषणत्वात् नपुंसकत्वम् ।

Every literary composition should begin with either आशी (blessing), नमस्क्रिया (salutation) or वस्तुनिर्देश (direct reference to the subject matter). Our Kāvya begins with वस्तुनिर्देश though the word 'श्री' at the beginning of first canto also can be taken as a token मङ्गल. Each canto in शिशुपालवध has also the word 'श्री' in its concluding stanza.

(1) श्रियं पतिः The Lord of Lakṣmī (refers to Kṛṣṇa who is an avatar of Viṣṇu) वसुदेवस्य निवसन् dwelling in the house of Vasudeva (Kṛṣṇa's father). The presence of the omnipresent जगन्निवास कृष्ण in a small place develops the figure 'अधिक', so also जगन्निवासस्य जगदेव-जगन्निवासित्व इति विरोधश्च । Also the figures वृद्धपुत्राश्च and ससृष्टिः are there. हिरण्यगर्भाद्विष्णुं मुनिं— The sage (Nārada) born of Hiranyagarbha (=Brahma). This sage Nārada is one of the ten प्रजापतिs (progenitors) created by Brahmā. Though one of the प्रजापतिs, he did not participate in the creation of the world. He is always known as a great विष्णुभक्त who with his मङ्गली शोभा in his hands moves in the three worlds conveying messages and news between gods and

men; and also creating numerous well intentioned quarrels. Here, he is coming with a momentous message from Indra to Kṛṣṇa.

(2) Nārada, descending down as a shining mass of lustre, makes people wonder struck. Is this the Sun? No; for the sun journeys obliquely. Is he Fire? No; for the fire flares upwards! What is this lustre, that falls down emitting brilliance on all sides? Thus wondered the onlookers अनूहसारथि—The Sun, who has the thighless (अनूह) अरुण as his charioteer. अरुण, son of विनता and कश्यप was born in an egg. As the egg was prematurely hatched by the impatient mother विनता, अरुण was born thighless. The figures of speech are व्यतिरेक and सप्त-देह. [Whenever two or more अलङ्कार' co-exist, either सङ्कर or संसृष्टि will also be there.]

(3) Kṛṣṇa cognised Nārada by stages. First he was seen as a mass of lustre; then as an embodied being; then as the limbs became visible he was known to be some man; and lastly he was identified to be Nārada. The अलङ्कार is काव्यलिङ्ग as the recognition of Nārada is poetically accounted for.

(4) Verses 4 to 10 describe sage Nārada. Each of these verses acts like an adjectival phrase qualifying अमुं (नारदं) in V 3, thus making a द्रुलक. A group of verses forming a grammatical unit is given a technical name as per the number of verses therein (cp. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः त्रिलोकैः विशेषकम् । कलापकं चतुर्भिः स्वात्तद्वर्षं कुलकं द्वादशम् ॥) अयोऽर— just below. समुद्र-कपर्परागवाण्डुर— white like heaped camphor powder. दण्डोदितस्तनूजैश्च-वृत्तिः— (Lord Śiva) who tosses up during revelry (Kṛṣṇa) (of Tāṇḍava dance) his elephant-hide. This hide is said to be the skin of a demon गजासुर who was threatening the universe through his great power and was killed by Lord Śiva. सान्मना ह्युटोपमं— Nārada, camphor-white in complexion, situated for a moment under dark clouds resembled वपुर्गणेशेन तिस्रः तस्य—tossing up the dark elephant-hide over head through sport.

(5) अमोदहरेतरणुतोः— having the (tawny) lustre of lotus-pollen. तिस्रश्चिद्वया—tawny through ripening. तुङ्गिनामुत्कीर्ण-—growing

on snowy slopes घराघरैर्द्र - the lord of mountains i.e. Himalaya.
The अलङ्कार is उत्प्रेक्षा

(6) पिशङ्गमोज्जीयुज् - wearing a tawny girdle of Muñja grass.
अर्जुनच्छवि - fair complexioned एणाजिम - deer skin अञ्जनद्युति -
dark like collyrium शितिवासम - Balarama (elder brother of Kṛṣṇa,
known for his dark blue (शिति) garment विहम्बयन्तम् - resembling,
imitating The figure of speech is उपमा

(7) विहङ्गराज - Garuda. हिरण्मयो. सन्तुभि कृतोपवीतम् -
Nārada's sacred thread was made of fibres of creepers growing in
golden ground (on slopes of Meru) these fibres, ostensibly,
looked like golden threads. The अलङ्कार is उपमा

(8) चमूह a type of deer कुच - painted cloth used as an
elephant's housings इन्द्रवाहन नागेन्द्र - Airavata, the vehicle of
Indra The figure of speech is उपमा.

(9) अञ्ज - continuously आस्फालित - struck बहल्की - lute
तृण - string. क्षत - rubbed Nārada was holding a rosary (वृक्षमाला)
of crystal-beads in his hands The upper part of the rosary
seemed as if to be made up of red coral beads, as the white
crystal beads in that portion were tinged red by the red lustre of
the shining thumb-nail of Nārada The figure of speech is thus
तद्गुण, whereon is based an उत्प्रेक्षा

(10) नमस्कृत - wind There are a number of technical musical
terms used here by माघ These are श्रुति, स्वर, ग्राम and मूर्च्छना
We briefly annotate these here A स्वर (musical note) is defined
as ध्रुपनन्तरभावी य स्निग्धोऽनुरणनात्मकः । स्वतो रञ्जयति श्रोतुश्चित्तं च
स्वर उच्यते ॥ ' It is a resounding sweet note which follows the
utterance of श्रुति श्रुति is defined as "श्रुतिर्नाम स्वरारम्भकावयव-
शब्दविशेषः" (श्रुति is the initial sound in a musical note) There
are a number of श्रुतिस under each स्वर There are 22 श्रुतिस
under the seven स्वरः of the Indian musical scale The seven
स्वर in Indian music are सा रे ग म प ध नि or श्रुतिभ्यस्तु स्वरा
यद्भ्यवदन्त्यारम्भमा ॥ पञ्चमो धंनन्वाय निशाद इति मण्डल ॥ तेषां
ग्रामा एतन्मपयनीयवरा मता ॥" The श्रुतिस of each स्वर are thus

enumerated : चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः । द्वे द्वे निपादगान्धारो
त्रिभिर्त्रयमधैवतो ॥” A ग्राम (gamut or scale of music) is made
up of groups of स्वर (स्वराणां सन्दोहो ग्राम इत्यभिधीयते ।) There are
three ग्रामs viz. षड्जग्राम, मध्यमग्राम and गान्धारग्राम. Lastly a मूर्च्छना
is a regulated rise or fall of the seven notes (त्रमात्स्वराणां सप्तमा-
रोहश्चावरोहणम् । सा मूर्च्छेत्युच्यते.....॥) As the wind vibrated the strings
of Narada's lute (महती), there arose (automatically, without
Narada's effort) the seven स्वरs with their ध्रुतिस; and the various
ग्रामs and मूर्च्छनाs got automatic expression. The figures of speech
are अतिशयोक्ति and विभावना.

(12) पतद्ग—Sun, ध्वलीयत—stood, alighted. Impf. 3rd person
sing. of वि + ली 4 A ‘to stand, to descend’ तद्वितान्—a cloud.

(13) प्रयत्नोन्नमितानमस्फणैः—Whose hoods were bending even
though attempted to be raised with efforts. न्ययायिषाताम्—Aorist-
pass. 3rd per. dual of नि + या ‘to place’—‘were placed’ देवकी-
सुत—Kṛṣṇa, son of Devaki.

(14) अर्घ्यं—adorable अर्घ्यादिव्या सपर्यया—with worship con-
sisting of अर्घ्यं and such other offerings. अर्घ्यं is an offering of some
specified materials of worship to some venerable person. cp “आयः
सविः कुशाग्रं च दधि सविः सप्तशुलम् । ययं सिद्धार्थं वदन्त्यं अष्टादशोऽयं
प्रकीर्तितः ॥” But, as Bhandare observes, it often consists of water
alone given in a शोण. पर्ययुज्जत्—Aor. 3rd per. sing of परि + पूज्
10P to worship. मनीषिणः—the wise. Figure : अर्घ्यान्तरग्याय.

(15) सुषाराञ्जनपर्वतो—The Snowy Mountain (viz. Himā-
laya) and the Dark Mountain (viz. Nilaparvata, which is a
mythical Mountain, north of Meru, and is collyrium-dark in
colour). Narada and Kṛṣṇa are respectively compared to these two
mountains. विरञ्जनः मुनिः—the ancient sage (Nārāyaṇa). This
sage, along with a companion sage Nara, are said to be two
aspects of Lord Viṣṇu; and they performed rigorous austerities
at Badari in Himālayas. Arjuna and Kṛṣṇa are supposed to be
incarnations of Nara and Nārāyaṇa respectively. अभिषयदीविशत्—
Aor. 3rd person sing of the causal of अभि + वि + शिञ्

(16) महानील sapphire कसकृप्—the destroyer of Kamsa. Kamsa, the maternal uncle of Kṛṣṇa, and king of Mathura was a great enemy of Kṛṣṇa. Kamsa had learnt through a prophecy that Devakī's eighth son would kill him. So he imprisoned Vasudeva and Devakī and started killing every child of theirs. Balarama and Kṛṣṇa, the 7th and the 8th, were miraculously transferred to Gokula where they grew amongst cowherds. After killing several demon-agents of Kamsa Kṛṣṇa killed Kamsa himself. The figure of speech is निदर्शना because fair Nārada seated on a high seat near dark Kṛṣṇa is said to have robbed the beauty of moon on the rising mountain beside the dark evening. This निदर्शना is based on उपमा in “महा रक्ष”, hence सद्गुरु also is there.

(17) अर्पचिति—worship प्रसेदिवम—pleased यज्वना प्रिय The favourite of sacrificers i. e. Viṣṇu (Kṛṣṇa) च अग्निर्वै देवानामयम* विष्णु परम—ऐ वा आय—a noble person च “कुल शील दया दान धर्म सत्य वृत्तना। अद्राह इति येऽप्येतत् तानार्थान् सम्रचक्षते ॥” or “कर्तव्यमाचरन्मम अकर्तव्यमनाचरेन ॥ तिष्ठति प्रकृताचारे स वा आर्य इति स्मृत ॥” Figure अर्थांतरन्यास.

(19) अविशत—Aor 3rd per sing of नि + विच् to sit जिय य Perf. 3rd per sing of जि to conquer. जम्बू ध्रुवस्य—Dark Kṛṣṇa seated on a golden seat resembled the Jambu tree that adorns a peak of mountain Sumeru. According to Puranic geography Sumeru (or Meru) mountain is situated at the centre of the world with the सप्तद्वीप spreading round it like petals of a lotus. (The seven द्वीप are जम्बू, प्लक्ष, गालवर्ष, कुश, क्रीष्ण, सावर्णि and पुष्कर.) The जम्बूद्वीप (in which Bharatavarṣa is included) is so called because of a big Jambu tree dark with ripe fruit, standing on a peak of the golden mountain Meru just to the north of that द्वीप. The mountain Meru is one mass of gold, studded with jewels, 84000 yojans high, having the luminaries like sun and moon circling round it and having the heavenly regions on its peaks. The Figure उपमा.

(20) त्रैलोक्य—gold तारायित—Moon (who is supposed to have married twentyseven daughters of Dakṣa) गङ्गा—Ganga the

twenty-seven lunar mansions). वाहवजातवेदस्—The submarine fire known as वहवानल According to महाभारत the वहवानल is the flaming anger of a sage Aurva, born in मृगु family, who struck blind his adversaries, the कर्षवीर्य, by his lustre. His anger, threatening to consume the universe, was accomodated in the ocean for safety of the universe. According to Harivaṃś's वहवानल is a devouring fire created from the thigh by a celibate sage श्रीवं who was pressed by gods to beget worthy offspring; and which fire was deposited in ocean for the safety of the universe. According to प्रयागमाहात्म्य, वाहव was a son of दधीचि begotten in a वहवा (mare). His appetite was all-devouring and posed a problem for the universe. Sarasvatī successfully lured him to ocean to quench his appetite by the inexhaustible ocean waters. Some scholars feel that the conception of वहवानल arose to explain either the absence of over-swelling by ocean inspite of huge addition of waters every moment or to explain the high temperature at the bottom of sea or to explain the phenomenon of hot geysers. Figure . उपमा

(21) रथाक्षयपाणि—The discus-wielder (Kṛṣṇa). The white rays from Nārada's body mixing with the dark ones from Kṛṣṇa's looked like white rays of moon shining through dark rustling leaves.

(22) तपिच्छ—flower of तपिच्छ (i e तमाल) tree. सप्तच्छद—flower of सप्तच्छद (i e सप्तपर्ण) tree. The 'Saptaschada'—like white rays of Nārada covered dark Kṛṣṇa, and the 'Tapiccha'—like dark rays of Kṛṣṇa covered fair Nārada. And so the two appeared to have a common colour now! Figure . उत्प्रेक्षा

(23) The delight caused by Nārada's arrival could not be contained in the body of Kṛṣṇa, which was adequate to accomodate all the regions at the time of युगान्त (universal destruction) when he (as Viṣṇu) withdraws these within himself. युगान्त or कल्पान्त or प्रलय comes at the end of a cycle of the four युग—वृत्, त्रेता, द्वापर and कलि, together.

years कैंटमट्टि—Vignu When during प्रत्यकाळ Vignu lay asleep on his serpent-bed, Brahmā was born in the lotus arising from his navel. Soon after two demons मघु and कैटभ were born from the ear-wax in Vignu's ears. They threatened to devour Brahmā and were beheaded by Vignu by his सुदर्शनचक्र Figure अधिक.

(24) Kṛṣṇa's lotus like eyes were dilated with delight on seeing sun like Nārada He aptly became पुण्डरीकाक्ष

(26) cp. Kīrātā III 5 and 7

(27) सममावि—Aor. pass 3rd per sing of सम् + मू to be capable. नृत्तं—dispelled अनुत्तम तम—The unsurpassed darkness (of ignorance).

(28) This verse contains a विलम्बोपमा wherein the creator is compared to some wealthy father. The creator wishing well of the created beings wanted to place his treasure of Vedas in the safe custody of Nārada, just as the father, wishing well of his children, should keep his wealth in some 'strong room'. The treasure of Śruti is imperishable though continuously transferred to new generations, just as the inheritance being vast is imagined to be inexhaustible though continuously used Both the creator and the father feel relieved due to the arrangements made for the safe custody of their wealth.

(29) cp = निरास्वद प्रदत्तुतूहलित्वमस्मात्स्वपीन विभु नित्यहानाम् । यथापि वक्ष्यामहेति निर ते मां श्रोतुमिच्छा मुखरीकरोति ॥ Kīr. III 9.

(30) The divine sage, having no personal ambitions, can have no selfish motive in paying a visit to Kṛṣṇa So to ask what brings him will be presumptuous. But Kṛṣṇa says that the very honour conferred on him by Nārada by calling on him emboldens him to inquire about the motive of Nārada's visit. cp. for the thought Kum. VI 20, 61.

(31) Through Nārada, Maṅgha seems to be praising here his favourite deity Viṣṇu Nārada says that the उपासक of the गुह्ययोग is an end in itself, even, to the Yogins. The term 'गुह्ययोग' for Lord Viṣṇu is very popular amongst the Bhāgavatas, cp. महाभारत-अष्टाध्याय्ये भागवत । अथास्मि लोके वेदे च प्रदत्त-महाभारतम् = Dh. G. XV 18

(32) By paranomastic adjectives we get an implied comparison between the प्रस्तुत 'मुमुक्षु' and अप्रस्तुत 'a traveller'. A मुमुक्षु who traverses the path of salvation (मोक्षपथ) which is beset with obstructions (प्रतिरोधक) like violent passions (उदीर्णरागा) and which is very difficult to cross (अतिदुर्गम) being rarely trodden by people (जनैः अमीक्ष्य अद्युण्यतया), finds his supreme goal (अग्रभूमि) in the form of (सायुज्य with) the Lord, from which goal there is no return. Similarly a traveller, journeying along a forest path, beset with robbers (प्रतिरोधक) and difficult to cross being little used by people, finds ultimately a safe haven (निरपायसंभया अग्रभूमि) in his final destination. The figure, therefore, is समसोक्ति.

(33) The knowers of ancient lore (पुराविद) know the Supreme Lord Viṣṇu to be really the 'Primeval Being' (पुरातन पुरुष), who is intrinsically disinterested in creation (उदासितारम्), who is cognised with great difficulty by intellectual vision by yogins controlling their mind (निग्रहीत कथञ्चन). He is really separate from प्रकृति (i.e. त्रिगुणात्मिका माया) and beyond the evolved नामरूपात्मक सृष्टि (बह्विविकारम्). Magha is describing the Supreme Lord as a Vedāntin but he is using several terms common to Vedānta & Sāṃkhya philosophy having much similarity in their meaning. Even the शरीर 'पुरुष' is उदासीन and distinct from प्रकृति and the products (विकार) of प्रकृति [viz महत्, अहङ्कार, मनस्, पञ्च ज्ञानेन्द्रिय, पञ्च कर्मेन्द्रिय, पञ्च तन्मात्र (i.e. सूक्ष्मभूत) and पञ्च महामूत (i.e. स्थूलभूत)]. Only the Sāṃkhyas believe in innumerable जेतन Puruṣas and अचेतन प्रकृति with no परमेश्वर to rule over the पुरुष or the प्रकृति, while the Vedāntins believe in the परमेश्वर creating the innumerable जीवात्मन् (individual selves) and the त्रिगुणात्मिका सृष्टि by his divine power (माया).

(34) स्वपति- architect Viṣṇu is said to have raised up the earth (भूतल) and placed it on the top of a pillar in the form of serpent शेष, whose thousand heads were like the projections of the

top of the pillar The मूल, thus raised, served as a roof to the world of Nagas (पाताल) The reference is to the lifting up of the ocean by Viṣṇu in his वराहावतार when the demon हिरण्याक्ष dragged the earth in the ocean Figure रूपक

(36) Nārada says that the Lord came down from the heaven to this earth as an अवतार to lighten the burden of the earth by destroying the wicked But actually he has made earth heavier by his form which encompasses त्रिभुवन therein This apparent विरोधाभास is to be explained away by taking गुरु क्रियतेतराम् = is made all the more adorable

(37) उज्जासयितुम् - Infinitive from उत् + जस् (causal) 'to destroy' उपाजिहीयाः - arrived

(38) उपकुत- harassed क्षपातयस्काण्डमलीमस- darkened by the massive darkness of the night The figure of speech is प्रतिवस्तूपमा

(39) People praise Kṛṣṇa for killing persons like Kamsa who are after all minor personalities as compared to Hiranyākṣa and others killed by the Lord in his earlier avatars Such a praise of Hari (Kṛṣṇa) is rather a insult than a praise, like the praise, of a Hari (Lion) for killing a deer, when it is used to kill elephants!

(40) उज्जितश्रम - untiring वेष्टु - to destroy

(41) उवेद- Viṣṇu, in his वामनावतार, is called उवेद (Indra's younger brother), because वामन was the son of Kaśyapa and Aditi and a younger brother (to Indra) विश्वजनीन विश्वसर्प जनाय हितम् beneficial to all people अहिद्विष्ट- The enemy of Ah (i. e. demon Vṛtra) Right from R̥gvedic days Indra's destruction of वृत्रासुर is a famous exploit वृत्र was variously interpreted as winter, or drought or a cloud and Indra the sun god or storm god was said to have destroyed him by his वज्र (thunderbolt)

(42) दिति- One of the wives of Kaśyapa and mother of demons (दंत्य) द्विष्यपूर्वं वनि- A round about way of naming द्विष्यवनि- who destroyed the meaningfulness

(32) By paranomastic adjectives we get an implied comparison between the प्रस्तुत 'गुम्बु' and अप्रस्तुत 'a traveller'. A गुम्बु who traverses the path of salvation (मोक्षपथ) which is beset with obstructions (प्रतिरोधक) like violent passions (उदीर्णरागा) and which is very difficult to cross (अतिदुर्गम) being rarely trodden by people (जने अमीह्य अधुणतया), finds his supreme goal (अग्रभूमि) in the form of (स युज्य with) the Lord, from which goal there is no return. Similarly a traveller, journeying along a forest path, beset with robbers (प्रतिरोधक) and difficult to cross being little used by people, finds ultimately a safe haven (निरपायसञ्चया अग्रभूमि) in his final destination. The figure, therefore, is समसोक्ति.

(33) The knowers of ancient lore (पुराविद) know the Supreme Lord Viṣṇu to be really the 'Primeval Being' (पुरातन पुरुष), who is intrinsically disinterested in creation (उदासितारम्), who is cognised with great difficulty by intellectual vision by yogins controlling their mind (निगृहीत कथञ्चन). He is really separate from प्रकृति (i.e. त्रिगुणात्मिका माया) and beyond the evolved नामरूपात्मक सृष्टि (वह्निकारम्). Magha is describing the Supreme Lord as a Vedāntin but he is using several terms common to Vedānta & Sāṃkhya philosophy having much similarity in their meaning. Even the शब्द 'पुरुष' is उदासीन and distinct from प्रकृति and the products (विकर) of प्रकृति [viz. महत्, अहङ्कार, मनस्, पञ्च ज्ञानेन्द्रिय, पञ्च कर्मेन्द्रिय, पञ्च तन्मात्र (i.e. सूक्ष्मभूत) and पञ्च महामूत (i.e. स्थूलभूत)]. Only the Sāṃkhyas believe in innumerable चेतन Puruṣas and अचेतन प्रकृति with no परमेश्वर to rule over the पुरुष or the प्रकृति, while the Vedāntins believe in the परमेश्वर creating the innumerable जीवात्मन् (individual selves) and the त्रिगुणात्मिका सृष्टि by his divine power (माया).

(34) स्रष्टा- architect Viṣṇu is said to have raised up the earth (भूतल) and placed it on the top of a pillar in the form of serpent शेष, whose thousand heads were like the projections at the

■ of the pillar. The मूल, thus raised, served as a roof to the world of Nāgas (पाताल). The reference is to the lifting up of the ocean by Viṣṇu in his वराहावतार when the demon हिरण्याक्ष dragged the earth in the ocean. Figure रूपक

(36) Nārada says that the Lord came down from the heaven to this earth as an अवतार to lighten the burden of the earth by destroying the wicked. But actually he has made earth heavier by his form which encompasses त्रिभुवन therein. This apparent विरोधाभास is to be explained away by taking गुरु क्रियतेतराम् = ■ made all the more adorable

(37) उज्जासयितुम् - Infinitive from उत् + जस् (causal) 'to destroy' उपाजिहीयाः - arrived.

(38) उपप्लुत - harassed. क्षपातमस्काण्डमलीमस - darkened by the massive darkness of the night. The figure of speech is प्रतिवस्तूपमा.

(39) People praise Kṛṣṇa, for killing persons like Kamsai who are after all minor personalities as compared to Hiranyākṣa and others killed by the Lord in his earlier avatāras. Such a praise of Hari (Kṛṣṇa) is rather a insult than a praise, like the praise, of a Hari (Lion) for killing a deer, when it is used to kill elephants!

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of the title 'इन्द्र' (इन्द्र इति इन्द्रः one who is glorious). हिरण्यरक्षिषु, a son of Kasyapa and Diti, was a formidable demon, who for long harassed gods and the three worlds. His son प्रह्लाद was a great devotee of Vishnu; and he was subjected to great torture by his father, to no purpose of course! Ultimately Lord Vishnu, presenting himself as Nara Simha (Man Lion incarnation) killed that demon.

(43) अगुर—वसपति (शिवति) देवान् असौ अगुरः। पूर्वावृत्त—first occurrence. तस्मिन्—mighty.

(44) Ever since the Goddess of Fortune left the lords of the four Quarters viz इन्द्र, यम, वरुण and कुबेर, and went over to हिरण्यरक्षिषु, she obtained the stigma of चण्डालरुद. The list of (अष्ट) दिशामधीशः as given by अमरकोश is : इन्द्रो वसुधिः विष्णुर्दिशः शंखो वरुणो मरुतः । कुबेर ईशः कश्यपः पृथिवीशः दिता अश्विनः ।

It was ब्रह्मा who was propitiated. पिताम्बु—The wielder of Pinaka bow (i. e. Siva)

(50) Once Ravana shook Kailasa violently, scaring Parvati, who in fear embraced Siva forthwith. This sudden embrace by Parvati delighted Siva very much. Ravana, being responsible for this happening, as if made a return-obligation for the boon he obtained from Siva. Of course Siva taught a severe lesson to the audacious Ravana by pressing कलश by his toe, whereby Ravana's arms got pinned below it, and it took 1000 years for Ravana to make Siva release him.

(51) In ab we get four imperative forms अवसद, लुनीहि, पूषाण, हर. " When several different acts are described together is done by the same agent, the verbs expressive of those actions, are used optionally in the Imperative 2nd sing acc to 'समुच्चयेऽप्यवस्थाम्' (लोट्)—Pāṇ III 4 2" (Bhandare). नमुचिद्विट्—'Indra, the enemy of Namuci'. नमुचि was a demon, son of Kasyapa and Danu, who was on friendly terms with Indra first; but later on he fell out from him and was killed by Indra by a special weapon made of foam, at twilight, because Namuci was earlier promised by Indra that the latter will not kill him by day or night or by anything wet or dry

(52) अश्वमु—Airāvata's mate उच्चैश्च अवसत्—a divine horse which was one of the jewels to emerge at the time of अमृतमन्थन. It was assigned to Indra

(53) Kāvṛika—'Indra'. The word also means 'owl', and with some double meaning phrases a suggestion (च्वनि) of comparison with an owl is there. But no इत्येव develops because by context only इन्द्र is प्रस्तुत and कौशिक is अवस्तुत

(54) वैष्णव चक्र—The सुदर्शन of Lord Viṣṇu.

(55) In this stanza Ravana's attack on Kubera is compared (by double-meaning epithets) to a wild elephant's plunge in the Manasa lake (for double meanings see translation) शङ्ख—one of the nine treasures of कुबेर (cp पयोऽस्त्रिया महापद्म शङ्खो मकरच्छपी । मुकुन्दकुन्दनोग्रदन्तश्च वनवयो मय ॥ —शब्दानन्द) मनुष्यमन—an epithet of Kubera, regent of North, lord of wealth.

and ■ half brother of Ravana. He is युवराज, with capital at जलका. His aerial car is पुष्पक, originally given by Brahmā to him, snatched away by Ravana and restored back by Rama. मानस—A lake near Kailasa, it is said to be the home of राजहंस

(56) When प्रचेतस् (Varuna), in his battle with Ravana, would hurl his serpent-nooses at the latter, the serpents would run back, scared by Ravana's angry growl and entwine round the neck of Varuna himself. This is an example of विदमालङ्कार

(57) A very fine उपमेया in this verse tries to explain the natural habit of Yama's buffalo, as a buffalo, to hold the head low, as being caused by the weight of the horns before these were pulled out by Ravana, and then by the weight of shame at these being so pulled out.

(58) By the figure समासोक्ति, we have an implied comparison between the sun and a decorator. The son, even in summer time (दुर्ध्व समये स्थित) decorated Ravana's beloveds by pearl-like cool drops of perspiration, touching them by mild touch of his rays (असमप्रपातिभिः कराग्रैः), like a decorator, even though keeping limits of propriety (दुर्ध्व समये स्थित) should decorate Ravana's beloved with a very light touch, through apprehension (समाशङ्क) of Ravana's displeasure.

(59) कलासमग्र—(i) possessed of all digits (ii) expert in all arts. उत्प्रेक्षितुम्—to make lovesick नभसविध्य—the position of an adviser in love affairs

(60) The एकदन्तत्व of Ganeśa is really due to a scuffle between Ganeśa and Parāśurāma who was halted by Ganeśa while entering Śiva's abode, as Śiva was asleep. When Parāśurāma, first knocked out by Ganeśa, hurled the परशु of his at Ganeśa, the latter, to honour that weapon gifted by Śiva to Parāśurāma, received it on one of his tusks, which was lopped off. Here Miśra makes an उपमेया that गणेश's एकदन्तत्व resulted from Ravana's plucking one of his tusks to provide ivory ear pendants for his

(63) In this somewhat tough stanza the main idea is that under Ravana's awe inspiring rule, both serpents as well as wicked persons gave up their harmful characteristics. (See translation) The serpents could give up characteristics like द्विजिह्वता because they had assumed a human form while serving रावण acc to Mallinatha

(64) दिग्गजा cp ' ऐरावन पुण्डरीको वानन कुमुदोऽञ्जन । पुण्डरत सावभौम सुपतीकश्च दिग्गजा ॥ ' (Amarakośa)

(65) While captive divine damsels fanned Ravana with wet fans, they themselves heaved hot sighs of grief. Ravana was more comforted by these hot sighs than the cool fan breezes.

(66) In Ravana's capital, the six seasons became householders (वास्तव्यकुम्भिता ययुः) simultaneously. The six seasons made up three couples तप (m) & वर्षा (f), हिमागम (m) & शरद (f), शिशिर (m) & वसन्तऋतु (f). They had profuse progeny of flowers. The idea of joint presence of six seasons is also referred to in "हस्ते लीलाकमलम्" (Megh) and Kum II 36. The figure अतिशयोक्ति

(67) Note the contrast between 'अमानस and अज' Rama, being 'मनो कुले जात' जानकी-सीता Figure अर्थात्तरयास

(68) निक्षपा—'near' (governs accusative) हनियति—This future form has a past sense—'killed'. When there is an idea of recollection of past event, by use of a स्मरणाय धातु and the word यत् is not used future is used to denote past as per 'अभिलाषन्ते लुट्'—Pan III 3 134

(69) छलनावर—deceitful शैल्यु—actor Magha tells us here that Sisupala was a new incarnation of demon Ravana. He obviously is closely following Visṇupurāṇa (IV 14 11-15) in describing in this canto that Sisupala, in former existences was Hriṣṇyakaśipu and Ravana. सिट्पाल—Sisupala, king of cedi, was the son of Damaghoṣa and Satvati (Vasudeva's sister). As this son was born with three eyes and four hands the scared parents wanted to caste him away but desisted therefrom on the advice of a voice from the sky. The voice had also declared that

his slayer would be that person, on whose lap the boy would lose his extra eye and pair of hands. It turned out to be Kṛṣṇa, his cousin. S'isupāla's mother who was Kṛṣṇa's aunt pleaded with Kṛṣṇa to spare her son. Kṛṣṇa promised to pardon a hundred offences committed by him. S'isupāla developed a great enmity for Kṛṣṇa and met his death at Kṛṣṇa's hands. cp. "सितुपालः पुरा जातस्त्रिनेशस्य चतुर्भुजः । पितरो वायुं हृष्ट्वा हातुं यं वदन्मुनिं तम् । उच्चचाराय नमति वागेवमजरीरिणी । नैव त्वाज्यो महाराज, शोभान् वीरो भविष्यति ॥ स चास्य वयको मावी यं दृष्ट्वा निपतित्व्यतः । बाहू नेत्र च घट्टा तद् दृष्ट्वा पात्यतामयम् ॥" (quoted by Vallabha).

(70) See note on previous verse. कराकान्तमहीमूत्—see translation for double meaning. "In his boyhood S'isupāla combined in himself the characteristic features of Viṣṇu, Śiva and the moon. He had four arms like Viṣṇu, three eyes like Śiva, and a face like the full moon. But now, in his youth though these features have disappeared, he has attained such glory that he appears to be the sun himself in a human form." (Bhandarkar) अलङ्कारः—उपमा, दलेप, उल्लेख.

(71) ईरयः, राक्षसः, and दानवः are different families of demons, born from दिति, राक्षसा and द्यु respectively, all wives of वरुण. In this verse इरयःप्रमाद S'isupāla is said to deride राक्षस and similar demons who were परशमप्रमाद. राक्षस, बाण and तारक for example became powerful through Śiva's favour, while हिरण्यराक्षस and हिरण्यवधिराक्षस through Brahmā's. Figure: अपमित्रःपात्र.

(72) वीरनाथः—Yama. Figure: अपमित्रःपात्र.

(73) उद्धरद्विन्द—which had acquired firmness. गुरंदर—Indra, destroyer of enemy towers. गुनोन्मथा—Sachi, wife of Indra; she was daughter of a dānava Puloman.

(74) आह—an indeclinable expressing assent. तस्मिन्—Kṛṣṇa, wielder of Śatgaṇa bow. गुरुनि—Nārada. The final verse in each canto of इन्द्रायवध contains the word श्री अलङ्कारः—निर्दिष्ट, उल्लेख, अलङ्कार, उपमा. Note change of metre at उत्तर.

CANTO II

(1) विप्रक्षमाण—Pre part of the desiderative of यज् 'to sacrifice'—'desirous of performing a sacrifice' Uddhishthara, on Nārada's advice, had decided to perform the Rajasūya sacrifice and had sent for Kṛṣṇa calling him to Indraprastha वीर्यं—son of Pṛthā (i. e. Kuntī). Here युधिष्ठिर is referred to. मुर द्रिपन्—enemy of demon Mura. Mura was a demon, ally of Narakāsura. He had seven thousand sons. He was destroyed along with the sons by Kṛṣṇa. चंड—The lord of Cedis, Sigupāla. The Cedi country is either identified with modern Bundelkhand in Central India, or the region on the northern bank of Narmadā west of Jubbulpur. कार्यद्वयाकुल—perplexed because of two tasks (viz going to इन्द्रप्रस्थ and marching against शिशुपाल) having very pressing claims simultaneously.

(2) Kṛṣṇa decided to consult his uncle Uddhava, and elder brother Balarāma, and with them went to the Council Hall. उद्धव (alias पद्मन्यायि) was a cousin of Vasudeva. He was very wise and trusted elder and adviser of Kṛṣṇa. सीरि—the wielder of the plough-share i. e. Balarāma. गुरु—Bṛhaspati or planet Jupiter, काम्य—Sukra or planet Venus. Kṛṣṇa accompanied by उद्धव and बलराम is said to have the beauty of moon accompanied by Jupiter and Venus. Figure निदर्शन (Of course Kṛṣṇa's comparison with white moon is amusing!).

(3) In this verse there is a रूप in which three persons (Kṛṣṇa, Uddhava and Balarāma) are identified with three sacred fires. The three fires are गार्हपत्य, दाहवनीय and दक्षिण. At times two more are added viz. मन्त्र and आवस्य which make पञ्चवित्य.

(4) Figure of speech उद्बोधा

(5) त्रिशूल—was a golden mountain, with three peaks. Lanka was situated thereon.

(7) गुरुवत्ता सरस्वती (i) speech couched in pure words (ii) Sarasvatī having a white complexion.

(8) पूर्ववह्म is an elaborate religious ceremony to precede the performance of a drama, according to Bharata's Nāṭyaśāstra. In course of time only the concluding portion of it viz. Nandī came to be performed, to be followed by a Prologue or प्रस्तावना. Māgha has used the word पूर्ववह्म in the sense of Nandī-cum-Prologue which precedes the induction (प्रसङ्ग) of the subject-matter of a drama (नाटकीय वस्तु). The figure is प्रतिवस्तूपमा.

(9) ab refers to the conquest of the four quarters by Yudhiṣṭhira's four brothers सप्त सुत —Son of Yama : c Yudhiṣṭhira.

(11) द-दहते—Pres 3rd sing of the frequentative of दह्, to burn, to torment' दुःखाकरोति—A form obtained by adding the तद्धित affix डाच् (आ) to दुःख, with verbal form of कृ added as per rule, 'agonises, pains.'

(12) cp सर्वज्ञस्याप्येकाकिनो निगमान्मुपमनो दोषाय—Māhviṣa I.

(13) Figure अर्थांतरन्यास

(14) Verses 14-21 make one grammatical sentence with राम (v. 14) as कर्ता and जगाद (v. 21) as verb. Technically this group of verses become a कुलद्वय—चु-बु—clever

(15) Balarāma, though junior to Uddhava, started to speak through his impetuosity. The calm Uddhava did not mind and withheld his remarks for the present. And these were to come now after दहराम's speech and were to be a worthy उत्तरपक्ष (conclusive view) to the पूर्वपक्ष (prima facie view) put forward by Balarāma. यदनस्याधि—Uddhava, so called probably because he suffered from some वातरोग like rheumatism

(16) Balarāma is shown in mythology as addicted to wine रवती—wife of Balarāma.

(17) वृणोत्तरासङ्ग—Balarāma's उत्तरीय was darkblue in colour.

(20) वसुधिराज—Revati. She was the daughter of king Revata (or Rakudmā) of the Ānartas. He gave his beautiful daughter Revati in marriage to Balarāma at the suggestion of Brahmā.

In this verse we are told that Balarāma's mouth emitted a fragrance which it imbibed from a draught of wine it received from Revati's mouth, and the wine itself was made fragrant by Revati's mouth. A case of double तद्रूपालङ्कार.

(21) cp "पुण्डरीकम्रान्त्या मुखसमीपगतान् अलीन् सितदशनकिरण-
शुक्लान् विदधदित्यर्थः ।" (Vallabhadeva) A mixture of अपह्नुति
(cp छन्द) and तद्गुण

(22) अदीन- spirited अनादीनव- faultless (आदीनव-fault).

(23) सूर्य- The Sun. The figure is दृष्टान्त.

(24) Balarāma says that Kṛṣṇa's argument was संक्षिप्त
(brief) and अर्थगरीयस् (weighty in meaning) It was thus 'Sūtra'-
like, one may say His own speech will be like an extensive
(सुविस्तरतर) भाष्य i.e. commentary thereon. We know how in
Sanskrit literature we have several सूत्र works श्रौतसूत्रs, गृह्यसूत्रs,
धर्मसूत्रs, व्याकरणसूत्रs, ब्रह्मसूत्रs etc, and how there is a vast expla-
natory Bhāṣya literature thereon The terms सूत्र and भाष्य are
thus defined. (1) स्वल्पाक्षरमसदिग्धं सारवद् विश्वनीमुखम् । अस्तीम-
मनवद्य च सूत्रं सूत्रविदो विदुः ॥ (2) सूत्रार्थो वर्ण्यते यत्र वाक्यं "तूयानु-
सारिणि । स्वपदानि च वर्ण्यन्ते भाष्ये भाष्यविदो विदुः ॥

(26) षट्पङ्का - The six expedients of statepolicy are
(1) सन्धि- alliance, peace (2) विग्रह - war (3) यान- marching,
invasion (4) धासन (or स्थान) lying entrenched (waiting for an
opportunity) (5) द्वैधीभाव- either 'duplicity' i.e. talking peace
while planning war or attacking a powerful enemy on two or
more fronts simultaneously (6) सन्धय resort to powerful ally.
cp सन्धिविग्रहासनयानसन्धयद्वैधीभावः पाटगुणवत्- Kau Artha VII 1.
तिस्रः शक्तयः - The three powers of a king (1) प्रभुशक्ति- power
arising from rich treasury and good administration (2) मन्त्रशक्ति-
power of good counsel, diplomacy (3) उत्साहशक्ति- The personal
enthusiasm of a king cp शक्तिस्त्रिविधा जानकल मन्त्रशक्ति, कोपदण्डवत्
प्रभुशक्ति, विक्रमबलमुत्साहशक्ति । Kau Artha VI 2 तिस्रः सिद्धयः - (1)
प्रभुसिद्धि- success of kingly power (2) मन्त्रसिद्धि- success of counsel
or diplomacy (3) उत्साहसिद्धि- success of king's own enthusiasm. cp.

एव सिद्धिस्त्रिविधैव । मन्त्रशक्तिसाध्या मन्त्रसिद्धिः । प्रभुशक्तिसाध्या प्रभुसिद्धिः ।
 उत्साहशक्तिसाध्या उत्साहसिद्धिरिति । Kau Artha VI 2 त्रय उदया —
 The three positions (1) वृद्धि Rise (2) क्षय Fall (3) स्थान
 status quo All these conditions are called 'उदया' by छत्रिन्याय
 cp "यस्मिन् वा गुणे स्थित पश्येत 'इहस्थ शक्यामि दुर्गतेतुकर्मवर्णितपय-
 शून्यनिवेशतनिद्रव्यहृत्सिवनकर्माण्यात्मन पवर्तयितु परस्य चैतानि कर्माण्यपहन्तुम्'
 इति तमातिष्ठेत्, सा वृद्धिः । यस्मिन् वा गुणे स्थित स्वकर्मणामुपधात
 पश्येत्तेतरस्य तस्मिन् न तिष्ठेत्, एष क्षयः । यस्मिन् वा गुणे स्थितस्वकर्मवृद्धि
 क्षय वा नाभिपश्येत्, एतत् स्थानम् ।" Kau Artha VII 1 ग्रन्थानधीत्य—
 having studied books (on polity)

(28) The main idea is this stanza is as follows When kings
 have to consider any planned undertakings (सर्वकार्यकारीराणि),
 there is no other real counsel or state craft (मन्त्र) except a
 thorough consideration of the five constituents of state policy
 (अद्वयस्कन्धपञ्चकम्) So also when Buddhists (सौगता) consider the
 nature of all created bodies (सर्वकार्यकारीराणि), there is no other
 आत्मन animating these except the five forms of mundane conscious-
 ness (अद्वयस्कन्धपञ्चकम्) The उपमेयवाक्य referring to the king is
 compared to the उपमानवाक्य referring to the Buddhists in this verse
 अद्वयपञ्चकम्—The five constituents of statepolicy are (1) कर्मणा
 मारम्भोपाय —Initial preparation at one's disposal at the outset of
 an undertaking (2) पुरुषद्वयसम्पत्—adequacy of man and material
 (3) देशकालविभाग —suitability of time and place (4) विनिपात-
 प्रतीकार — means to meet emergencies (5) कार्यसिद्धि— the final
 success "कर्मणामारम्भोपाय पुरुषद्वयसम्पत् देशकालविभाग विनिपात-
 प्रतीकार कार्यसिद्धिरिति पञ्चाद्वयो मन्त्रः ।— Kau Artha I 15. स्कन्ध-
 पञ्चकम्— According to the Buddhists who do not admit आत्मा
 as a separate entity, all human consciousness is an amalgum of
 five types of cognitions (ज्ञानम्) (1) रूपकथ— cognition of
 phenomenal world (2) विज्ञास्वप्न—cognition of cognitive processes
 (3) वेदनास्वप्न— cognition of feelings or emotions (4) संज्ञास्वप्न—
 cognition of words and their meanings (5) संस्कारस्वप्न—
 the cognition of mental impressions co. चित्तचैतन्यम्

पञ्चविध रूपविज्ञानवेदनासज्ञासंस्कारसज्ञक (सर्वदर्शनसंग्रह) We should note the anachronism in Balarāma referring to सौमत्स !

(29) Figure : शिल्पोपमा (see translation for double meanings)

(30) वाचस्पत्य— learned orations or discussions

(31) The figure herein is not दृष्टान्त but उपमा The word 'दृष्टान्त' herein means 'उपमान'

(32) Herein the word उदाहरण means 'उपमान' Figure : उपमा.

(34) The figure of speech is दृष्टान्त

(35) संहिक्वेय— Rahu, son of Simbikā He is a demon, son of विप्रचीति and सिहिका When the nectar was being distributed by Viṣṇu in the form of Mohini, with a secret plan to serve it to the gods only, Rahu apprehending such a tricky, smuggled himself in the line of gods in disguise When he was about to taste nectar, the Sun and the Moon signalled his presence to Viṣṇu, who immediately beheaded Rahu by his discus But on account of अमृतस्पर्श the one demon killed, turned into two demons the head becoming Rahu and the trunk Ketu Even since, Rahu tries to swallow the sun & the moon repeatedly at the time of eclipses Figure अर्थांतरन्यास

(36) Balarāma now wants to emphasize the fact that Śiṣupāla is a very dangerous enemy, because he has become an enemy on account of numerous clashes of interest and affronts and such an enemy, technically called a वृत्रिमात्र is most dangerous This topic gives Balarāma an opportunity to dilate on the subject of त्रिविध मित्र and त्रिविध शत्रु as described in the science of Polity. We shall first study these divisions The three types of मित्र are

(1) वृत्रि मित्र—a friend due to friendly acts (2) सहजमित्र—a friend through blood-relationship (3) प्राकृतमित्र—a friend by territorial position Artha-śāstra defines these as यत्रोपि विराहेतोरा विरा वृत्रि मित्रम् । मयस्मिन्महत् सहज मित्रम् । भूभक्त्य नर प्रकृतमित्रम् । The three types of मित्र are (1) वृत्रिमा मित्र an enemy through

inimical deeds (2) सहजमित्र— an enemy by blood-relationship, (3) प्राकृतमित्र— an enemy by territorial position. The अर्थशास्त्र defines these as : विरुद्धो, विरोधयिता वा कृत्रिमः अमित्रः : । तुल्यामित्रः सहजः अमित्रः । भूम्यनन्तरः प्रवृत्त्यमित्रः । Also cp. Vallabha: इह शास्त्रे त्रिविधो मित्रमित्रो उक्तौ, सहजो, प्राकृतो कृत्रिमो चेति । तत्र सहजं मित्रं मातुलतुल्यमातृष्वस्रीयदिकम् । प्राकृतं मित्रं सन्निविषयान्तरं पितृपरम्परागतं वा । कृत्रिमं मित्रं सामदानाद्यावर्जितम् । सन्निविषयः । सहजशत्रुः कुल्यः पितृव्यस्तस्सुतादिः । प्राकृतः स्वविषयानन्तरः । अपराद्धोऽपराद्धा वा कृत्रिमः ।²¹

As regards the interpretation of this verse, there are differences of opinion: (1) see translation (2) Mallinatha: An incidental friend or foe are more important; because they are made (so) by specific actions on either side (and their मित्रत्व or शत्रुत्व is a stable factor: कृत्रिमः शत्रुः शत्रुत्वेव; मित्रं च मित्रमेव); The सहज and प्राकृत friends or foes, on the other hand can change their attitude under circumstances and become foes and friends respectively. (so their friendship or enmity is not so stable and so consequential as of the कृत्रिम friend or foe). (3) Vallabha: A कृत्रिम सखा and कृत्रिम शत्रु are गरीयान्; for even the other two types of सहज and प्राकृत मित्रs and अमित्रs turn into कृत्रिम अमित्रs or मित्रs respectively, if occasion justifies such an attitude. So the idea is that मित्रत्व and शत्रुत्व is not so much dependent on blood-relationship or territorial position, as on friendly and unfriendly acts.— We should note that in the present case विशपाल, a technical सहजमित्र of कृष्ण, being, पितृष्वसेय, has actually become a कृत्रिमशत्रु by his hostile activities and attitude and he should not be neglected any more. This is the point Balarāma is making out.

(38) Rukmiṇī was the daughter of king Bhīṣmaka of Vidharbhas. She loved Kṛṣṇa, but her brother Rukmin, tried to marry her to S'isupāla. On the day fixed for marriage, Kṛṣṇa kidnapped Rukmiṇī as per a well-laid plan; and then inflicted defeat on the pursuing S'isupāla and Rukmin. From that time S'isupāla became Kṛṣṇa's inveterate foe. Figures: ह्यक and अयन्तरग्यास.

(39) नीम- Narakaśura (lit. son of earth). He was a formidable demon who ruled at प्राग्जोतिष, and a great enemy of

gods. He was killed by Kṛṣṇa. When Kṛṣṇa had gone on his expedition against Narakāśura, Śiṣupāla besieged Dvārakā.

(40) Bābhrū was a Yādava, whose wife was carried away from Dvārakā and ravished by force by Śiṣupāla.

(41) श्रुतस्रवस was another name of सात्वती, शिशुपाल's mother. Balarāma here tells that Śiṣupāla, offended by you (by रुक्मिणीहरण) and offending you (by द्वारकारोचन, बम्हमार्यापहरण etc.), has become a कृत्रिम शत्रु (though by relation he is a सहजमित्र). And as कृत्रिम शत्रु he deserves prompt punishment.

(42) Figure of speech : निर्देशना.

(45) मा जीवन्—Mallinātha paraphrases it as 'गद्विजिबी सन्'; While Vallabha paraphrases it as "may he not live" (as per मादपोमे त्वाक्रोधे सन्—a present participle is put in place of an imperative form when 'मा' is used implying censure).

(46) Figure of speech : व्यतिरेक.

(47) Just as a यदृच्छावाद् (Proper Noun), not connoting any sense (अर्थ) in the form of जाति (genus), क्रिया (action) or गुण (quality), is only existing in language to serve as संज्ञा i. e. the proper name assigned to an entity, so also any person, who does not secure any objective (अर्थ) in life by his जाति (caste), क्रिया (performance) or गुण (qualities) is born only to carry a certain proper name as his designation. A comparison based on इत्येव. We have a reference here to वैयाकरण's theory of 'forefold सङ्केत' of words, whereby words are said to convey either जाति, गुण, क्रिया or संज्ञा cp. गी. सुक्तः चलः स्थितः इति चतुष्टयी . पञ्चाङ्गा प्रवृत्तिः ।—महामात्य.

(49) स्वर्मानुः Rāhu. Balarāma here poetically accounts for the fact that lunar eclipses occur oftener than solar ones. This is due to the wordly भाव that a weaker adversary is more harassed by a person than a stronger one. Figure : अपस्तुतप्रसङ्ग.

(50) बहुतृणम्—तृणादानीं यदुत्तमम् । ईदृशपरिणामार्थं तृणमिति यदुत्तमं प्रकृतिविरहितम् ।

(51) पञ्चतपस्—A person performing a penance called पञ्चाग्निपावन. Therein, one sits with four fires on four sides with the sun overhead serving as the fifth fire. Figure अर्धान्तरन्यास

(53) By अप्रस्तुतप्रशसा the meaning [conveyed is that a strong person only earns respect of others while a mild person is slighted.

(54) The four means (उपाय) to be applied against enemies are (1) सामन्—conciliation (2) दान—gifts (3) भेद—diplomacy, creating dissensions and (4) दण्ड—attack. At places उपाय is said to be seven by adding to the above four either (a) माया (deceit), उपेक्षा—(trick or neglect), इन्द्रजाल (magic) or (1) मन्त्र (incantations), औषध (medicines) and इन्द्रजाल (magic) चतुर्थोपाय—the fourth means viz. दण्ड आमज्वर—A fever caused by indigestion स्वेद— which needs perspiration by a patient. Figure दृष्टांत.

(56) गुणानां आययातय्यात् सन्ध्यादीनां गुणानां अययायोगत्वात् । अन्यकाले अन्यप्रयोगादित्यर्थः । Mallinātha

(59) Balarāma says Just as in Sāmkhya philosophy (समीक्ष्योक्ते) all enjoyment of pleasure or pain etc is experienced by intellect (बुद्धि) and accrues to the Puruṣa secondarily, while he remains उदासीन, so also the victory for Kṛṣṇa will be achieved by Kṛṣṇa's army, with Kṛṣṇa remaining only a spectator.

(60) हिडिम्बरिणु—Bhīma, the enemy of Hidimba During पाण्डव's sojourn in forest after the लाक्षागृह episode, Bhīma had a scuffle with a demon Hidimba, who was killed by Bhīma. His sister, Hidimbā, who had fallen in love with Bhīma, married him, and their son was Ghorotkaca द्वैमातुरे राज्ञि—This reference is to king Jarasandha of Magadha, who was born of two mothers. King बृहदय of Magadha was childless. He propitiated a sage named चण्डकीर्ति who gave him a mango-fruit, which when eaten by his queens, would secure him a son. Two queens of बृहदय shared it, and in course of time gave birth to two vertical halves of a boy. These halves were cast away in terror, but a demoness named Jarā put these together, wherefrom was formed Jarasandha who was handed over to the parents. Jarasandha grew into a

very powerful monarch and vanquished or imprisoned several kings. When Kamsa, his son in law, was killed by Kṛṣṇa, the angered Jarāsandha attacked Mathurā eighteen times. Though the attacks were beaten back, Kṛṣṇa transferred his own headquarters to ocean-girt Dvārakā. Jarāsandha was killed by Bhīma in a single combat which Kṛṣṇa engineered before the performance of युधिष्ठिर राजसूय Jarāsandha was a great ally of Śiṣupāla.

(63) इन्द्रप्रस्थ—Pāṇḍava scapital before their वनवास It was situated on the bank of Yamunā and is identified with modern Delhi Figure पर्यायोक्त.

(64) दाशार्ह—Yadavas The Yadavas were descendants of दशार्ह. The Dāsārhas should shut up the enemies in the city of माहिषमती by cutting off वीवध, आसार and प्रसार, like cowherds, who shut up cattle in a cow pen, stopping the आसार and प्रसार of वीवध. The double meaning of वीवध, आसार and प्रसार are as follows [applying to दाशार्ह's and गोपा (understood) resp] वीवध—(1) food supplies (11) a yoke for carrying milk pails आसार—(1) reinforcements (11) ingress. प्रसार—(1) Supply of materials like grass, fuel etc. (11) egress cp for first set of meanings घान्यादेर्वीवध प्राप्ति रासारस्तु सुहृद्वलम् । प्रसारस्तुणकाच्छारेदे प्रवेश .. ॥ ” (भोजयन्ती).

(67) Figure of speech हेतुप्रेक्षा

(68) शेषगवी—Words of Balarāma (supposed to be an अवतार of शेष) बृहती पत्यु शिष्य—The disciple of बृहस्पति : i. e. Uddhava.

(69) उत्तम्यानुज—Younger brother of उत्तम्य (i. e. Brhaspati). गदाध्वज—elder brother of गद (i. e. Kṛṣṇa)

(70) निर्धारितेभ्यः . वाचिषम्—Some render it somewhat erroneously as ‘when a matter is put in writing, an oral message is superfluous’. This is not happy. In ancient Indian polity वाचिष (containing some new confidential point) was often added to a लेख. What Uddhava obviously means is that when any decision is committed to writing, any oral discussion (on the same topic) is superfluous. The figures of speech are दृष्टान्त and also व्याजस्तुति

(because there is covert criticism of Balarāma's 'counsel of strength').

(75) गुणनिका—revision.

(76) प्रज्ञोत्साहो—These stand for मन्त्रशक्ति and उत्साहशक्ति respectively. These two, well-cultivated, lead to 'विजिगीषोः आत्मसम्पद्'. आत्मसम्पद् is the same as प्रमुखशक्ति. विजिगीषु—'as aspiring conqueror, is thus defined: "राजा आत्मद्रव्यप्रकृतिसम्पन्नो नयस्याधिष्ठानं विजिगीषुः ॥" Uddhava says that मन्त्रशक्ति should be appropriately combined with उत्साहशक्ति. Balarāma had over-emphasized the latter.

(77) "The idea is this:—Just as a person who is seated on a well-cushioned (सोपचानीं) stable (स्थिरं) couch, feels perfectly easy and comfortable, so a king, who relies on a well-considered (सोपचाना) settled (स्थिरं) policy, will always enjoy a sense of ease, being confident of success" (Bhandare: adapted).

(81) द्वादशसु राजसु—'Amongst the twelve kings' (which constitute the राजमण्डल). According to Indian polity a king aspiring for sovereignty (विजिगीषु) and eleven kings in the neighbourhood, constitute a circle of kings. The twelve constituents of a राजमण्डल are the following. (1) विजिगीषु (2-8) Then come five kings whose dominions are in front of the विजिगीषु's viz अरि, मित्र, अरिमित्र, मित्र-मित्र and अरिमित्रमित्र (the principle being that one's immediate neighbour is one's enemy, his neighbour is one's friend and so on) (7-10) four kings whose dominions are in the rear viz. पारिणयाह, आक्रन्द, पारिणयाहासार, आक्रन्दासार (Principle of enmity being similar); and two kings who are neither friends nor foes viz. (11) मध्यम—mediator (12) उदासीन neutral. द्वादश आदित्य—Twelve son-gods viz. माता मित्रोर्जमा इदो वरुणः सूर्य एव च । भगो विवस्वान् पूषा च सविता । दशमः स्मृतः ॥ एकादशस्तथा त्वष्टा विष्णुर्द्वादश उच्यते ॥

(82) प्रकृत्यद्वयः—"having the (seven) Prakṛtis (constituents of state) as limbs". The seven प्रकृतis are: (1) स्वामी—sovereign (2) अमात्याः—ministers (3) सुहृदः—allies (4) कोष—treasury (5) राष्ट्रम्—The territory (6) दुर्गजि—forts (7) बलम्—army cp. स्वाम्य-

त्यजनपददुर्गकोसदण्डमित्राणि प्रकृतयः । मवृत्ति—secrecy of counsel चारे-
णः—having spies as his eyes. cp. चारैः पश्यन्ति राजानः ।—Kām. NI.

(83) for ab cp Kīr II 38, ओजम्— 'ओज.समासभूयस्त्वम्'—
avyādars'a I 80. प्रसाद—perspicuity. रस—'विभावेनानुभावेन व्यक्तः
श्चारिणा तथा । रसतामेति रस्यादिः स्थायीभावः सचेतसाम् ।—S. D. III 1
here are nine रसः-शृङ्गारवीरकण्ठा रौद्रवीरभयानकाः । ब्रीहत्सादभूत-
गन्तारव्याः....॥ भाव—सुख दुःखादिकं भविर्भावस्तद्भावभावनम् ।—D.R. IV 2.
A good poet changes his style according to the subject.

(86) A good poet gives importance to both शब्द & अर्थ.

(87) स्थायिनः रसस्य—here रसस्य stands for भावस्य—स्थायि-
भावस्य means 'permanent or prevailing emotions'. The स्थायिभावः
are nine, corresponding to nine रसः cp. रतिर्हासश्च शोकश्च क्रोधो-
त्साहो भयं तथा । जुगुप्सा विस्मयश्चेत्यमर्षो क्षमोऽपि च ॥—S.D. सञ्चारिणः—
the सञ्चारि or व्यभिचारिभावः are the transitory feelings, which feed
the स्थायिभावः. They are 33 or 34 in number, like निर्वेद, रत्नानि,
शृङ्गा etc.

(88) नरेन्द्र has two meanings: (i) a king (ii) a Snake-
charmer. The former is the उपमेय here and the latter उपमान.
The साधारणधर्मः are conveyed by two double-meaning epithets
'तन्त्रावापविदा' and 'योगीः .. अघितिष्ठता'. The double interpreta-
tions are: तन्त्रावापविदा—(i) one who knows home and foreign
policy (cp तन्त्रावापो स्वपराध्विन्तनम्—Mallī) (ii) one who
knows use of charms and drugs (cp. तन्त्राचारः वातन्त्रोपपद्रयोः—
Mallī). योगीः....अघितिष्ठता—(i) who presides over the circle
(of feudatories) by means of the (four) expendents (योगः)
(ii) those who control mystical circles (diagrams) by occult
meditative powers (योगाः) Figure: स्तेन (based on उपमा).

(89) The tree of जसाह्वनित, firmly rooted on the massive
roots of मन्त्रसन्नि (प्रभावः) yields fruit in the form of प्रभुद्वित
[which is वरपत्रेण (i) which can be plucked by hand, (ii) which
is augmented by taxes].

(91) "The idea is this: just as the production of sound;
though it is generated by various agencies, is attributed to the sky

(or ether) which is an inert substance, so also the ends achieved by other kings allied with the overlord (Supreme Sovereign) only serve to enhance his power and prestige, though he himself may remain inactive". (Bhandare). cp. II 59 above.

(92) यातव्य—enemy in front (अरि). पाष्णिग्रह—enemy in the rear. नायक—विजिगीषु.

(93) The six गुण and three शक्ति are already annotated at II 26. The अद्गमि are "स्वामी जनपदोऽमात्यः कीदो दुर्गबलं सुहृत् । राज्यं सप्तप्रकृत्यद्गवं नीतिज्ञाः संभवसते ॥" The अद्गम are otherwise known as प्रकृतिस see II 82 above. A comparison between a king using दाहगुण्य and a person taking a रसायन is conveyed by श्लिष्ट पदः-शक्ति, उपयुज्, अद्गमि & स्यास्नुनि.

(94) समवत—(1) enjoying peace (2) enjoying rest. अद्गिन्—(1) King having the seven प्रकृत्यद्गम (2) man having limbs. शक्त्या व्यायामः (1) exertions through त्रिविध शक्ति. (2) exercise in accordance with strength वृद्धिः (1) Prosperity. (2) bodily development अयथाबलं आरम्भः—(1) undertakings beyond strength (2) exertion beyond strength क्षयसम्पदः निदानम्—(1), the cause of ruin. (2) the cause of consumption.

(95) Śiṣupāla should not be taken lightly. He can strike down his enemies at once (एकपदे), just as in a Vedic word the उदात्त syllable reduces all other syllables in the same word (एकपदे) to अनुदात्तत्व. In R̥gveda and several other texts, there is a recitational notation in the form of स्वर or tone-pitches. There are three pitches in all: उदात्त (high) अनुदात्त (low) & स्वरित (circumflex). In a single word, as per the basic rule, अनुदात्त पदं एकवर्जम्, only one letter can be उदात्त; others are अनुदात्त.

(96) cp. "अनेकरोयानुगतो बहुरोगपुरतः । राज्यस्य धमः शोयो रोगराहिते च स्मृतः ॥" —वाग्मट.

(97) Bāpasura (बाणः), who has received help from शिमुपाल (सम्पादितफलः), who has his own allies (सपत्नः) and who destroys enemies (परमेदः) will form alliance (सन्धानमेकनि) with him.

(1 = Śiśupāla) who is possessed of qualities (गुणिना), just like a बाण, fitted with a sharp point (सम्पादितफल) possessed of feathers (संरक्ष), piercer of enemies (परभेदन) will be fixed on a bow (कामुक), having a bow string (गुणिना) Bāna was a famous demon king eldest son of Bali, a great devotee of Śiva and an adversary of Kṛṣṇa. Kṛṣṇa defeated him even when aided by Śiva and Kārtikeya, in a battle caused by the love affair between Bāna's daughter Uśā and Kṛṣṇa's grandson Anantuddha, but at Śiva's request he spared him.

(98) कालयवन (lit. dark foreigner) was a king, born of a Brāhmaṇa Gārgya and a childless Yavana queen. Gārgya was a bitter enemy of Yādavas, and Kālavyana followed suit. He attacked Kṛṣṇa in Mathurā. Kṛṣṇa found him a hard nut, but he lured him to the cave of sage Mucakunda. That sage aroused from sleep by Kālavyana's kick, burnt him to ashes by his angry glance. शाह—King of Salva country and an adversary of Kṛṣṇa. द्विम—brother of Rukmiṇi, and a close friend of Śiśupāla द्वम—name of a king. Kings like Kālavyana etc, being 'सम स्वभाव' (wicked) were naturally expected to follow 'प्रदोष' (fault ridden) Śiśupāla, just as darkness (तमस्) follows night—(प्रदोष).

(99) उपजाप—fifth column activities.

(106) पुरोडाश—sacrificial cake इष्ट—sacrifice

(107) The oblations offered in sacrifices to the accompaniment of mantras are really the 'nectar' of gods, the story of the so called nectar being churned out of ocean is a fanciful narrative, —says Uddhava, of course with a poetic flourish! The story of Amṛtamanthana is told in the Epics and Purāṇas, wherein we are told how gods, seeking 'nectar' and other jewels from the ocean, at Viṣṇu's suggestion, made an arrangement with Asuras for co-operation in the task. Making Mandarā as churning rod and Vāsukī as rope, the nectar with thirteen other jewels (cp. सप्तमी वीरसुख &c) was churned out. But gods tricked Asuras in the sharing of nectar by the device of Viṣṇu's मोहिनीरूप, and secured nectar for themselves.

(108) cp. Notes on 11 E earlier.

(111) अग्निपय (spies) who are इत्यदि (experts in their work) show the confidence of the officers (दीप) of the

enemy (विद्विषद्) and ascertain the strength (बल) of the enemy, just as persons, expert in swimming (कुन्यविद्), should enter by a flight of steps leading to a water-reservoir (तीर्थेण् अन्तः पदं कृत्वा), find out the depth of water. The तीर्थेण् in polity are the 18 royal officers mentioned in the following quotation from the अर्थशास्त्र :
 ' मन्त्रि-पुरोहित-सेनापति-युवराज-दौवारिक-अन्तर्वेशिक-प्रशास्तु-समाह्वन्-
 सत्रिघातु-प्रदेष्टु-नायक-गौरव्यावहारिक-काशान्तिक-मन्त्रिपरिषदध्यक्ष-दण्डपाल-
 दुर्गपाल-अन्तपाल-आटविकेषु अर्द्धेयदेसदेवशिल्पमायाभिजनापदेशान् भक्तितः
 सामर्थ्ययोगाच्च अपसर्पयेत् ।—Kaut. Arth. I 12. Alankāra : शिल्प-
 परम्परितरूपक.

(112) 'In this verse राजनीति (Polity) is compared to शब्द-
 विद्या (Grammar). The साधारणधर्मः are four शिल्प epithets :
 (१) अनुसूत्रपदन्यासा—(i) in which no step is taken against the
 tenets of polity (ii) in which no words deviate from Pāṇini's sūtras
 or in which there is a work 'न्यास' showing that no words
 are there which cannot be derided from पाणिनिमुखा. (कात्यायन
 and पञ्चजलि believed Pāṇini's sūtras inadequate at places and tried
 to supplement the lacunae by their own supplementary कौटिल्य).
 (The न्यास referred to may not necessarily be जिनेन्द्रवृद्धि's न्यास.
 See Introduction). (२) सद्बलितः—(i) giving good wages to
 officers (ii) having a good वृत्ति (see Introduction) (३) सति-
 यत्नना—(i) wherein awards or grants are made to good servants
 (ii) having a learned treatise (ostensibly पञ्चजलि's महाभाष्य).
 (४) अवरयसा—(i) without spies (ii) without the पक्षपा-
 (Introductory) chapter of Mahābhāṣya i. e. ch. I आह्निक १.

CANTO III

(१) बीवेरदिग्भागम्—The region of the northern direction.
 (Kubera is the lord of उत्तर दिक्) आगस्त्य मार्ग— the path of
 Agastī i. e. southern direction, southern region. (Agastī was a
 sage born of मित्रावरुण) whose seed fell at the sight of उर्वरी.
 It partly sate in a द्रुम and partly outside. From the former
 portion was born Agastya; from the latter Vaidātha. Agastya is
 said to have come to the south to curb Vindhya from obstructing
 the path of the sun and remained there only. Probably he was a
 pioneer coloniser of the south). Kṛṣṇa temporarily dropping the
 idea of marching against Śūrupāla and proceeding to Indraprastha

for sacrifice is likened to the sun's transit form उत्तरायण to दक्षिणायन leading to a temporary mildness in him.

(2) विभवावभूवे—Periphrastic Perfect Pass 3rd per. sing of भू. to bear.

(3) सिद्धसिन्धु—The celestial Ganges the river of Siddhas. Siddhas are ~~semi~~divine beings possessed of the eight supernatural powers आणिमा लयिमा प्राप्ति. प्राकाम्य महिमा तथा । ईशित्व च वशित्व. च तथा कामावसायिता ॥ Figures. निदर्शना and अतिशयोक्ति.

(4) गोवर्धन—a hill in बुदावन, once held overhead by Kṛṣṇa, to save gokula from torrential rains

(5) माहमतरल—emerald अवचूडा—garland. Figure : उत्प्रेक्षा.

(6) मन्दरकूटकोटिध्याघट्टना—At the time of अमृतमन्थन, Viṣṇu in Kūrma form had propped up the churning rod 'Mandara' from below, and then Viṣṇu's armlets rubbed against the tips of Mandara.

(7) ताम्राक्ष—ruby. सुरारि—हिरण्यकशिपु. Figure उत्प्रेक्षा.

(9) मणि—referred to here is jewel कौतुभ. Figure . उत्प्रेक्षा.

(10) सारसन—girdle. आप्रपदीनम्—reaching upto feet अङ्गुष्ठनिष्ठभूत—spouting up from the toes त्रिलोतस धम्म—Waters of Gangā The river Ganga is called त्रिलोतस or त्रिपयगा because she has a current flowing across the three worlds (known as मन्दाकिनी in heaven मागीरिणी on earth & भोगवती in Pātālā). Ganga is supposed to emanate from the toe of Viṣṇu (मन्वामनावतार) Hence the epithet विष्णुपदी.

(11) कर्चूर—ornament यमस्वहा—River Yamunā, said to be Yama's sister. Figure उत्प्रेक्षा

(12 13) These two verses express a common idea in different words.

(14) cp. "यदैत्येन्द्रो विदारिषो तेषां नखानां सत ययो अवारि, ती कठिनाविषदवदमेव सर्वेण गुणानम् ।"—Vallabha

(15) The पुचमण्डल (the plump breasts) which was very large (अतिगुहत्वभाजा) seemed to pull up (उत्तं आकर्षता) by its great protrusion (अवृणत य) the very slender waist (अति-नशीमान् मय्य) but the waist bent down (ननाम) being overpowered (आनात) (by their गुरुत्व weight). This description suggests a

enemy (विद्विषद्) and ascertain the strength (तल) of the enemy, just as persons, expert in swimming (कूपविद्), should enter by a flight of steps leading to a water reservoir (तीर्थेषु अन्तः पदं कृत्वा), find out the depth of water. The तीर्थेऽसु in polity are the 18 royal officers mentioned in the following quotation from the अर्थशास्त्र-
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(112) In this verse राजनीति (Polity) is compared to शास्त्र-विद्या (Grammar). The साधारणधर्मः are four शिल्प्य epithets (१) अनु सूत्रपदयासा—(१) in which no step is taken against the tenets of polity (१) in which no words deviate from Pāṇini's sūtras in which there is a work 'यास' showing that no words are there which cannot be derived from पाणिनिसूत्रः (कात्यायन and पतञ्जलि believed Pāṇini's sūtras inadequate at places and tried to supplement the lacunae by their own supplementary वार्तिकः). The 'यास' referred to may not necessarily be जिनेन्द्रबुद्धि's व्यास. (see Introduction). (२) सदवृत्ति—(१) giving good wages to officers (१) having a good वृत्ति (see Introduction) (३) सन्नि-रम्भना—(१) wherein awards or grants are made to good servants (१) having a learned treatise (पतञ्जलि's महाभाष्य). (४) अपरपद्या—(१) without spies (१) without the परपद्या (Introductory) chapter of Mahabharata 1. 1. 1 आह्निकः १

CANTO III

(१) कौबेरदिग्भागम्—The region of the northern direction. (Kubera is the lord of उत्तर दिग्) आगस्त्य मार्गः—the path of Agastya is southern direction, southern region. (Agastya was a sage born of मिनाक्षरणी whose seed fell at the sight of उषसी. It partly fell in a कुम्भ and partly outside. From the former portion was born Agastya, from the latter Vauktha. Agastya is said to have come to the south to curb Vindhya from obstructing the path of the sun and remained there only. Probably he was a pioneer coloniser of the south) कृष्ण temporarily dropping the idea of marching against Sūryapūta and proceeding to Indraprastha

for sacrifice is likened to the sun's transit form उत्तरायण to दक्षिणायन leading to a temporary mildness in him.

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(4) गोवर्धन—a hill in वृन्दावन, once held overhead by Kṛṣṇa to save gokula from torrential rains

(5) माहमतरत्न—emerald. अवचूडा—garland. Figure: उत्प्रेक्षा.

(6) मन्दरकूटकोटिशघट्टना—At the time of अमृतमन्थन, Viṣṇu in Kūrma form had propped up the churning rod 'Mandara' from below; and then Viṣṇu's armlets rubbed against the tips of Mandara.

(7) ताम्रादम—ruby. सुरारि—हिरण्यकशिपु. Figure: उत्प्रेक्षा.

(8) मणि—referred to here is jewel कौमुद. Figure: उत्प्रेक्षा.

(10) सारसन—girdle. आप्रपदीनम्—reaching upto feet अङ्गुष्ठनिष्ठयूत—spouting up from the toes. त्रिलोतसः अम्भ.—Waters of Gangā. The river Gangā is called त्रिलोतस or त्रिपयना because she has a current flowing across the three worlds (known as मादाविनी in heaven मागीरिणी on earth & भोगवती in Pātālā). Gangā is supposed to emanate from the toe of Viṣṇu (नयामनावतार). Hence the epithet त्रिपुण्दी.

(11) कर्पूर—orpiment यम्यक्षा—River Yamunā, said to be Yama's sister. Figure: उत्प्रेक्षा.

(12-13) These two verses express a common idea in different words.

(14) cp. "यैर्वेन्दो विदारिते तेषां नखाना अतं ययोः अकारि, तो कटिनाविषवदपमेव सर्वेण गुजानम् ।"—Vallabha.

(15) The वृचमण्डल (the plump breasts) which was very large (अतिगुरुत्वमात्रा) seemed to pull up (उर्ध्वं आकर्षता) by its great protrusion (अव्युन्नत) the very slender waist (अति-प्रीणाया मध्य), but the waist bent down (ननाम) being overpowered (जानात) (by their गुरुत्व weight). This description suggests a

comparison through श्लिष्ट विशेषण with a very mighty (अतिगुरुत्व-भाक्) king, who on account of his eminence (अत्युन्नतत्व) tries to drag up (ऊर्ध्व आकर्षता) an enemy, who being very weak (अतिक्रियायान्) yields, being overpowered (आक्रान्त, ननाम).
Figure : उत्प्रेक्षा and समासोक्ति

(17) अतसीसूत—The flower of Atasi / flax). महावर्त—eddy, whirlpool. vv. 17 to 21. refer to सुदर्शन चक्र, कीमोदकी गदा, मन्दक खड्ग, दाडर्ग धनु and पाञ्चजन्य शङ्ख of Kṛṣṇa.

(21) पाञ्चजन्य—Kṛṣṇa's conch made from the carcass of a demon पञ्चजन who, having conch-shell like form, was killed by Kṛṣṇa.

(22) महारथः—cp एको दशसहस्राणि योययेद्यस्तु धन्विताम् । अस्त्र-शस्त्रप्रवीणश्च विज्ञेयः स महारथः ॥ Also cp. 'आत्मानं सारथिं चाश्वान् रथम् युद्धेष्ट यो नर । स महारथसज्जं स्यादित्याहुर्नीतिकोविदाः ॥' क्षिप्रं पुण्यरथं (1) a quick pleasure-chariot (2) the chariot in the form of पुण्यनक्षत्र also called दिशः.

(23) ध्वजाग्रमाणा पद्मगारि - Garuda an inveterate enemy of serpents (vide Kadrū & Vinatī legend from MBh) was an emblem of Kṛṣṇ's flag शौरि—Kṛṣṇa, who was a grandson of दूर alias दूरसेन King of Mathurā (दूरसेनस्य गोत्रापत्यं पुमान् ।) रसाया तल-पाताल i. e. the lowest of the seven nether worlds अवल, वितल, सुतल, रसातल, तलातल, महातल and पाताल (we can take it as 4th region itself).

(25) cp. I 13 and I 34 above.

(26) सोमाम्बयम्—Kṛṣṇa, born in Lunar race.

(28) दण्डापद—gold Figure. समासोक्ति.

(29) cp गुरवोऽपि सम्मार्गरोचना परे. उत्सृज्यन्ते इति जलद्वारेण वस्तुष्वपि. 1 - Mallinatha. Figure : उत्प्रेक्षा.

(30) A very fine स्वमासोक्ति.

(33) vv. 33-63 give a poetic description of Dvārakā In v. 33 we have a fine उत्प्रेक्षा, the golden city of Dvārakā is fancied to be a flame of Vadavapala flaming up from the ocean!

(35) दण्डा—the architect of gods, Viśvakarman.

(36), रथाटनम्—The Cakra (discus)-wielder (Kṛṣṇa) cp. 'अम्बुभिः दत्ता पुष्पा, विभूतायाः अटनयाः मय्यवतिष्ठा, रथाटनम् पञ्चराण्ये यथाय रथाटं प्रतिपादितया च, उपर्यष्टं समीपे प्रेक्षा रमेष्टेन

मृदुपरिवारं रत्नावलीः मणिपद्मतीरावन्व व्यरन्धयत् । क इव ? पितेव । यथा वराय दत्तायाः कन्यायाः पिता स्नेहेन रत्नावलीरसकृदुपकण्ठे कण्ठे योजयति ।”
Vallabha (adapted.).

(37) “The conches lying scattered on the ramparts of Dvārakā are compared to the constellations of stars moving in the sky near the peak of mountain Meru.” (Bhandare).

(38) A very fine poetical fancy is given here. The ocean, which originally was only ‘अमृतसिन्धुः’, swept away by its waters coming through floodgates of Dvārakā, the heaps of jewels in the market-places in that city; and thenceforth it became a ‘रत्नाकरः’ = treasure of jewels.

39) cp. “क्लिष्टं हि वस्तु अवश्यमातपे स्थाप्यते.”—Vallabha. “अन्नात्पदानस्य” तरङ्गहस्तसाध्यत्वेन उत्प्रेषारूपकयोः सङ्करः ।” —Mallinatha.

(40) Herein we have a सङ्कर of = हेतुत्प्रेक्षा and a फलोत्प्रेक्षा.

(41) A cloud, coming out of curiosity to see the city of Dvārakā, but not getting permission to have a look within; halted as it was by the lofty, rampart, wept bitterly shedding tears of rain ! यः क्लिप्तः कौतुहादागतः प्रवेशान्निषिध्यते सोऽवश्यमेव परिमवात्सल्यं रोदिति ।—Vallabha. Alankāras : अहं नृति, उत्प्रेक्षा, स्लेष, सङ्करः.

(42) Manu—the progenitor of human race: There are 14 मनुs according to mythology. The present creation is the progeny of the seventh i. e. वैवस्वत मनु. This verse suggests the extraordinary beauty of ladies of Dvārakā cp अथ स्वामाविक-निमेषस्याप्सरसः प्रार्थनाहेतुकोत्प्रेक्षया द्वारकादयनाना निमेषमात्रमिदमनुप-सौन्दर्यं वस्तु व्यज्यते । —Mallinatha.

(43) Mallinatha and following him Bhandare have totally blundered in interpreting this verse. The word विनिहन्ताः cannot apply to नार्यः but to स्फाटिकवीथपद्मतीः Vallabha is right when he explains: “यतो हृष्यावनयः स्फुरत्तुषारांशुमरीषिजार्जः . . विनिहन्ता आच्छा-दिताः सास्पादलक्षणा नीताः । इवेत्यत्र प्रापिता इत्यर्थः । . . अतश्च हृष्यादि न दृश्यते । तद्वत् छान्दस्यो लक्षणम् । अतो आपन्ते आकाशस्य देवता इति ।”
Figures : उत्प्रेक्षा, तदुप.

(44) cp प्रणाल्यो पत्रमार्गि, लयः इत्येवमग्लहारात् अज्ञानवृष्टिपाता अपि, यस्याः सगृह्य यव-तूरमृदुर्वह्नि रस चन्द्रकाञ्चनभ्य-दीप्ति मातः । जटवार-विरोध, घटिषवीर्य.

(45) निशाम्य— having extinguished जालानि— Latticed windows. बिदालेक्षणभीषण— frightening like eyes of cats. वैदूर्य-कुण्डेषु— (reflected) in walls made up Vaidūrya stores Vaidūrya (lapis lazuli) is a green blue coloured gem. “अत्र लज्जाधारणाय दीपनिर्वाणं न केवलं तदसिद्धिं प्रत्युत मय चोत्पन्नमित्यनर्थोत्पत्तिरूपो विषमभेदः ।”

(46) A brilliant चरित्रेष्टा

(47) Figures of speech सामा-य, निदर्शना, सदृश

(48) देहली— threshold अलिन्द— courtyards. गोमयगोमुखानि— Besmearing with cowdung (गोमुखानि—विलेपनानि—M) Figure of speech आतिमान्.

(49) गोपानसी— (1) बलभी—छादनाधार. वशपञ्जर — Mail

(11) चन्द्रशाला—Vallabha ‘Beams supporting roof’ चन्द्रकिन्— peacock कलाप— plumage हरिन्मणि— emerald श्याम— dark-green नीच-पटलप्रान्त— edges of roofs

(50) Figure विरोधानास, occurring between the pairs बहुतुलं (having large beams) and yet अतुलं (beamless pun matchless), वितानमालापिनद्धं (having a series of canopies) and yet अवितानं (canopies, pun not empty) विवित्रं (without pictures, pun wonderful) and yet सचित्रं. (having pictures), and विशालं (without halls pun extensive) and yet भूरिशालं (having many halls)

(51) चित्रसा-कमितुमिच्छा desire to attack कपोतपाली—aviary Figure आतिमान्.

(53) Figure तुल्ययोगिता. For double meanings of some epithets see translation

(54) cp मधूनि मद्यानि कामिनो वक्त्राणि च यूतां प्रमादाय प्रीत्यै . अमोयग येन यन्मोयं वासयामासुरित्यर्थः । अत्रापि मधूना वक्त्राणां च प्रवृत्तत्वात्पूर्वक एव तुल्ययोगिताभेदः । तेन यूतां मधुवागितयधूयदनपान यदा-मासितगण्डूपपान च वस्तु व्यजत ।—Mallinārtha

(55) विवर्दि-निर्वूह विटदरु-नोद —having for (their) nests, the aviaries (विटदरु) on the turrets (निर्वूह) of balconies (विवर्दि).

(57) For the double meaning see translation.

(58) By creating the numerous damsels in Divyākāś who were endowed with superb beauty the creator wiped out a standing charge that the creation by the creator of the lovely form of

Lakṣmi was just an accident (as per घुणक्षतन्याय or घुणाक्षरन्याय), not a planned creation. The घुणक्षतन्याय is a famous न्याय in Sanskrit literature, used to illustrate chance occurrences. It is based on the fact that the incision on wood by some insect may accidentally resemble some figure (or letter) but it cannot be said to be a conscious drawing by that insect.

(60) For double meanings see translation रोहिण्यै — 'Son of Rohini' (1 c. Balarāma). Balarāma, originally conceived in Devaki's womb was transferred to the womb of her cowife Rohini, to save him from Kamsa's wrath. He was brought up in Gokula, along with Kṛṣṇa, रोहिणीस्य — 'The Lord of Rohini' (1. c. the Moon) रोहिणी is the fourth of 27 नक्षत्रs, it is a group of five stars. These 27 नक्षत्रs are personified as the Moon's consorts, amongst whom Rohini is the most favourite.

(61) cp "यत्र पुरि बाणाहवे बाणासुरपृष्ठे व्याहता क्षयं नीता घृम्भुशक्तिर्येन तस्य हरविजयिनो जनार्दनस्य कृष्णस्यासतिमासाद्य, पुत्रत्व प्राप्ये-त्यर्थः, ... कामेन प्रघृम्भुरूपेण-मि शङ्क निर्मीकमूपे उपितम्"—(Mallinātha) See also notes on II 97 above.

(62) cp "शिवमैहद्विर्मन्दमाहृतं अन्यत्र शिवं वदं. महद्गणंदध चिराय निषेव्यमाणेन हरिणा श्रीकृष्णेन शक्रेण चाध्यास्यमाना अधिष्ठीयमाना उद्रदमीना रत्नाञ्जुराणा घाम्नि स्थाने, एवत्र रत्नाकरत्वात्, अन्यत्र रत्नसानु-त्वाच्चेति भावः, सिन्धो स्थितेति शेषः, या पूर्वरो स्थिता अमरावती इन्द्रनगरी ...आह्वास्त, स्वर्धेयाऽऽहूतवती अमरावतीमनुचकारेत्यर्थः।"—Mallinātha. अलङ्कार — श्लेषानुप्राणितो उपमा.

(64) cp. "वज्राणा तीरजप्रासादादिगतहीरकादिमणीना प्रभाभिद्भा-सिनी सुरायुधश्रीरिन्द्रबाणलक्ष्मीर्यस्या सा । अन्यत्र वज्रस्य कुलिसस्य प्रभाभि-द्भासिनी सुरायुधानामितरदेवतायुधानां श्रौर्यस्या सा । या प्रतली देवसेना सुरचमुरिव परं सद्गुभिरलङ्घ्या दुर्धरार्थ्या ।"—Mallinātha.

(65) अरविन्दनाभि — Viṣṇu. Here Viṣṇu is spoken of as the progenitor of creation. b refers to Gangā c refers to (four) Vedas being given out by the (four) mouths of Brahmā. to whom they were first revealed by the Supreme Being. Figure: मालोपमा.

(68) हस्तिनय — पृथगिरि नृत्तूटः (Mallī). An earthen mound protecting the approach to the city-gate. चित्ति-level ground (by context).

(70) पलाश—foliage. वनावली:—rows of forests. 'उत्कलिता—wave. उत्कूलित—thrown up

(71) लक्ष्मीमृतः—(i) beautiful (ii) possessed of Lakṣmī
वसुधो विस्तारिवासा—residing on sea shore (even Viṣṇu's residence is क्षीराविस्तृत). नीरदनीलमासः—having cloud-blue colour. सता-
वधूसम्प्रयुजः—(i) united with creeper-wives (ii) united with creeper-
like wives.

(72) A fine उपप्रेक्षा based on हलप. For हलप्ट epithets see translation.

(75) मुनीन्द्रैः—मनुयाजवत्स्यपराशरादिभिः। (Malli).

(76) द्वीप्य—living on an island. सर्वाधिकारः—sea-traders. Magha seems to have witnessed the vast sea-trade from Gujerat ports.

(78) युगान्तवन्द्य & उत्सङ्गदशयागव refer to the mythological belief that at the time of कलान्त or प्रलय, Viṣṇu reclines on his शेषशयन or on घटपत्र in the ocean.

(80) Reference to the marshy lands of Kacca, with its rows of Palm trees and Ketaki plants show Magha's close observation of and probably association with that region.

(81) वसुध—The betel-nut. The armies of Kṛṣṇa enjoyed a great hospitality from the sea, with the offering of choice and typical products of the shore-regions there like garlands of clove-blossoms to wear, water of cocoanuts to drink, and green 'betel-nuts to chew.

(82) Kṛṣṇa's army was full of hundreds of चुरगस (horses); the ocean could but boast of one (viz. Uccaiṣravas) and that too away now. Kṛṣṇa's army had subjugated several kings (भुम्भुस); while the ocean itself was churned by a महीशूत (mountain) viz. Mandara. Kṛṣṇa's army was always possessed of श्री (victory); the ocean was without his daughter Lakṣmī who long back had been married to Viṣṇu. Thus there was a great difference between Kṛṣṇa's army and the ocean. And the physical अन्तर (distance) between them also increased as the army marched on!

INDEX-A.

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